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ABSTRACT

THIS INSTRUCTIONAL BULLETIN IS DESIGNED TO ASSIST TEACHERS IN WHOSE CLASSES ARE ONE OR MORE GIFTED PUPILS WHO ARE READING ABOVE GRADE LEVEL. THE BOOKS DISCUSSED HAVE BEEN CHOSEN, AND THE INSTRUCTIONAL BULLETIN DEVELOPED, SPECIFICALLY FOR USE WITH GIFTED PUPILS AT GRADES 5 AND 6. THIS BULLETIN PROVIDES GUIDANCE FOR THE STUDY OF HISTORICAL FACT AND FICTION IN CHILDREN'S LITERATURE. SYNOPSES ARE PROVIDED FOR THE 20 BOOKS COMPRISING THIS UNIT, AND SUGGESTIONS FOR LEADING DISCUSSIONS ON CHARACTER DEVELOPMENT, PLOT DEVELOPMENT, ELEMENTS OF STYLE, UTILIZATION OF HISTORY AS BACKGROUND, AND THE AUTHOR ARE PROVIDED. REFERENCES ARE INCLUDED. (NH/AUTHOR)

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READING FOR THE GIFTED

GUIDED EXTENSION OF READING SKILLS
THROUGH LITERATURE

PART IV

A study of literature
through historical writings . . .

An Instructional Bulletin

U. S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION

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LOS ANGELES CITY SCHOOLS
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READING FOR THE GIFTED PUPIL

This instructional bulletin, Reading for the Gifted: Guided Extension of Reading Skills Through Literature, is designed to assist teachers in whose classes are one or more gifted pupils who are reading above grade level. The books discussed have been chosen, and the instructional bulletin developed, specifically for use with gifted pupils at grades five and six. Other groupings of materials are available for pupils in other grades.

The goals of reading instruction for the gifted child are basically the same as for the pupil of any other degree of ability. His potential differentiates him from pupils of lower ability in at least two major ways: the quality of the learning of which he is capable, and the speed with which it is possible for him to learn. The gifted pupil may differ from the normal pupil in the nature of his reading needs, also; as his maturing mentality and ability increase the depth and breadth of his intellectual interests, his needs for many superior skills are demonstrated.

Many gifted pupils can benefit from instruction from a basal reader. This is particularly true of pupils who are reading below grade level or no more than one year above grade placement. However, pupils who are reading two or more levels above the grade to which they are assigned may derive more profit from the use of other kinds of materials; and it is recommended that they receive instruction from literary materials other than a basal reader. Word recognition skills, other than the extension of vocabulary, should receive minimal attention. If there is need for improvement of word recognition skills, materials specifically designed for such development should be used.

Children's literature appropriate to the interests of pupils comprising a particular reading group may be used to develop many advanced reading skills. Pupils may be taught to:

Understand various literary types

Analyze the motives of fictional characters

Follow the development of plot, recognize theme, and interpret mood

Analyze the author's purpose, his organization, his personality, and his style

Understand various types of poetry and analyze verse and stanza forms

Understand figurative language, symbolism, implications, theme or central purpose, and tone

Gain insight into human behavior

Observe and understand the influences of environment on character

Evaluate the conduct of real or fictional people on the basis of accepted standards of behavior

Skills of critical thinking can be developed through the study of literature and various resource books. Interest can be stimulated, and knowledge and understanding can be developed in history, science, and the arts through the use of the literature of these content areas in reading instruction.

This instructional bulletin provides guidance for the study of historical fact and fiction in children's literature. It is believed that maximum benefit will derive from following the plan presented. Synopses are provided of all the books which comprise this unit of study, as well as suggestions for leading discussions of the books, as they are read.

PURPOSES

" . . . the central meaning of his experience with literature, the thing which will keep him reading, is finding kinship with men of all periods of time and of many different cultures, and his understanding of their search for answers to problems he recognizes as his own." - Mary Elizabeth Fowler[1]

I. TO RECOGNIZE HISTORICAL LITERATURE AS AN INTERPRETATION OF LIFE

To gain insight into human behavior, through a study of literature:

- by empathizing with persons of many types
- by meeting vicariously people from other environments and cultures
- by noting how persons cope with problems of survival in early times
- by identifying traits helpful in crises
- by developing an acceptance of differences in people
- by estimating the influence one person may have on another

To observe the influence of environment on character, through a study of historical literature:

- by noting the successes and failures which stem from environmental conditions
- by recognizing personal responsibility for behavior, regardless of circumstances

To value the knowledge of early civilization and its impact on present day life:

- by recognizing the common needs of man through the study of beginning culture
- by recognizing that a higher standard of living depends upon effective productive processes
- by recognizing that cultures "overlap" and gain stature as they assimilate the knowledge, attitude, and skills of peoples who preceded them
- by recognizing the impact of prevailing religious beliefs and philosophy upon a civilization

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[1] Mary Elizabeth Fowler, Teaching Language, Composition, and Literature. (New York: McGraw-Hill, Inc., 1965.)

by developing a sensitivity to other times and places

- learning to relate oneself easily to other periods of time, as in the history of Egypt
- recognizing differences in cultures of early times as compared to the present
- discerning emotional aspects of other cultures, past and present
- observing how ideas developed into forces in action

To evaluate the conduct of real or fictional people on the basis of accepted standards of the era in which they lived

II. TO APPRECIATE LITERATURE AS ART

To understand the unique qualities of fiction, through the reading of an historical novel:

by observing character development

by following the development of plot

by recognizing themes

by being aware of mood and pace

by recognizing the importance of setting

by becoming more sensitive to the author's style

- noting the use of figurative language
- observing the use of dialogue
- understanding the author's use of symbolism
- noting the effectiveness of the author's choice of words
- noting the richness of vocabulary
- noting how the author depicts such elements as sound, texture, the beauties of nature

To broaden individual reading interests:

- by becoming acquainted with various types of historical literature
  - studying historical fiction
  - reading history
  - reading books about archaeology
  - enjoying myths and legends
- by pursuing independently a planned, individualized reading program

III. TO IMPROVE PROFICIENCY IN THE USE OF CRITICAL READING SKILLS

To apply the criteria of critical reading in an analysis of historical literature:

- by making comparisons
- by appraising soundness of ideas
- by appraising knowledge of historical fact
- by evaluating accuracy, objectivity, bias, or prejudice
- by anticipating endings
- by noting cause-and-effect relationships
- by synthesizing ideas and relating them to their fields or to a larger frame of reference
- by recognizing the importance of minor characters in a story
- by building an appreciation of vivid vocabulary
- by determining the author's purpose
- by distinguishing fact from fiction
- by grasping implications and making inferences
- by analyzing emergence of value systems
- by gaining experience in the use of location and research skills
- by recognizing organization of fact and sequence of events
- by becoming increasingly perceptive in the choice of resource materials

LITERARY TERMS

Many literary terms are defined and applied in this publication. The following list is provided, also, as additional reference for the teacher.[1] Pupils should understand the meanings of the many literary terms which occur in children's literature. Such understandings should be introduced when examples are found in the literature the children are reading.

allegory	- An extended narrative which carries a second meaning along with its surface story. Usually, the characters are incarnations of abstract ideas.
alliteration	- The close repetition of sounds (ordinarily consonants), usually at the beginning of words: "To sit in solemn silence in a dull, dark dock, In a pestilential prison, with a life-long lock, Awaiting the sensation of a short, sharp shock, From a cheap and chippy chopper on a big, black block!" - W. S. Gilbert, The Mikado
allusion	- A reference, usually brief, to a presumably familiar person or thing.
antithesis	- A rhetorical figure in which sharply opposing ideas are expressed in a balanced grammatical structure.
apostrophe	- A figure of speech in which a person not present or a personified abstraction is addressed.
cliché	- A timeworn expression which has lost its vitality and, to some extent, its original meaning.
climax	- The moment in a play or story at which a crisis reaches its highest intensity and is resolved.
connotation	- The implications or suggestions which are evoked by a word.
denotation	- The thing or situation to which a word refers, exclusive of attitudes or feelings which the writer or speaker may have; a word's most literal and limited meaning.

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[1] Beckson, Karl, and Arthur Ganz. *A Reader's Guide to Literary Terms: A Dictionary*. (New York: Farrar, Straus and Cudahy, 1960.)

fable	- A brief narrative, in either verse or prose, which illustrates some moral truth. Often, the characters are animals.
hyperbole	- A figure of speech in which emphasis is achieved by deliberate exaggeration: They were packed in the subway like sardines.
imagery	- The use of language to represent things, actions, or even abstract ideas, descriptively.
irony	- A device by which a writer expresses a meaning contradictory to the stated one. The writer demands that the reader perceive the concealed meaning that lies beneath his surface statement.
metaphor	- A figure of speech in which two unlike objects are compared by identification or by the substitution of one for the other: Hotchkiss is a dead duck.
onomatopoeia	- The use of words whose sounds seem to express or reinforce their meanings. "Hiss," "bang," "bowwow" imitate the sounds they represent. (Over the cobbles he clattered and clashed in the dark innyard.)
parable	- A short, simple story which illustrates a moral truth.
paradox	- A statement which, though it appears to be self-contradictory, contains a basis of truth.
paraphrase	- The restatement in different words of the sense of a piece of writing.
personification	- A figure of speech in which inanimate objects or abstract ideas are endowed with human qualities or actions.
platitude	- A flat, stale, or trite statement uttered as though it were fresh and original.
pun (paronomasia)	- Word play involving (1) the use of a word with two different meanings; (2) the similarity of meanings in two words spelled differently but pronounced the same; or (3) two words pronounced and spelled somewhat the same but containing different meaning. Though puns have been called "the lowest form of humor" by many, they have been used for serious purposes.

rhetoric	- The principles governing the use of effective spoken or written language.
rhetorical question	- A question asked, not to elicit information, but to achieve a stylistic effect.
sarcasm	- Bitter, derisive expression, frequently involving irony as a device, whereby what is stated is the opposite of what is actually meant.
satire	- Ridicule of an idea, a person or type of person, or even mankind. Satire has been used to mock human vices and frailties.
semantics	- That branch of linguistics which deals with the meanings of words, and especially with historical changes in those meanings.
simile	- An expressed comparison between two unlike objects, usually using *like* or *as*. (Tom is as ugly as a bulldog.)
spoonerism	- The accidental reversal of sounds, especially the initial sounds of words, as in "poured with rain" for "roared with pain."
synecdoche	- A figure of speech in which a part represents the whole object or idea.
verisimilitude	- A quality possessed by a work which seems to the reader to be sufficiently probable to constitute reality.

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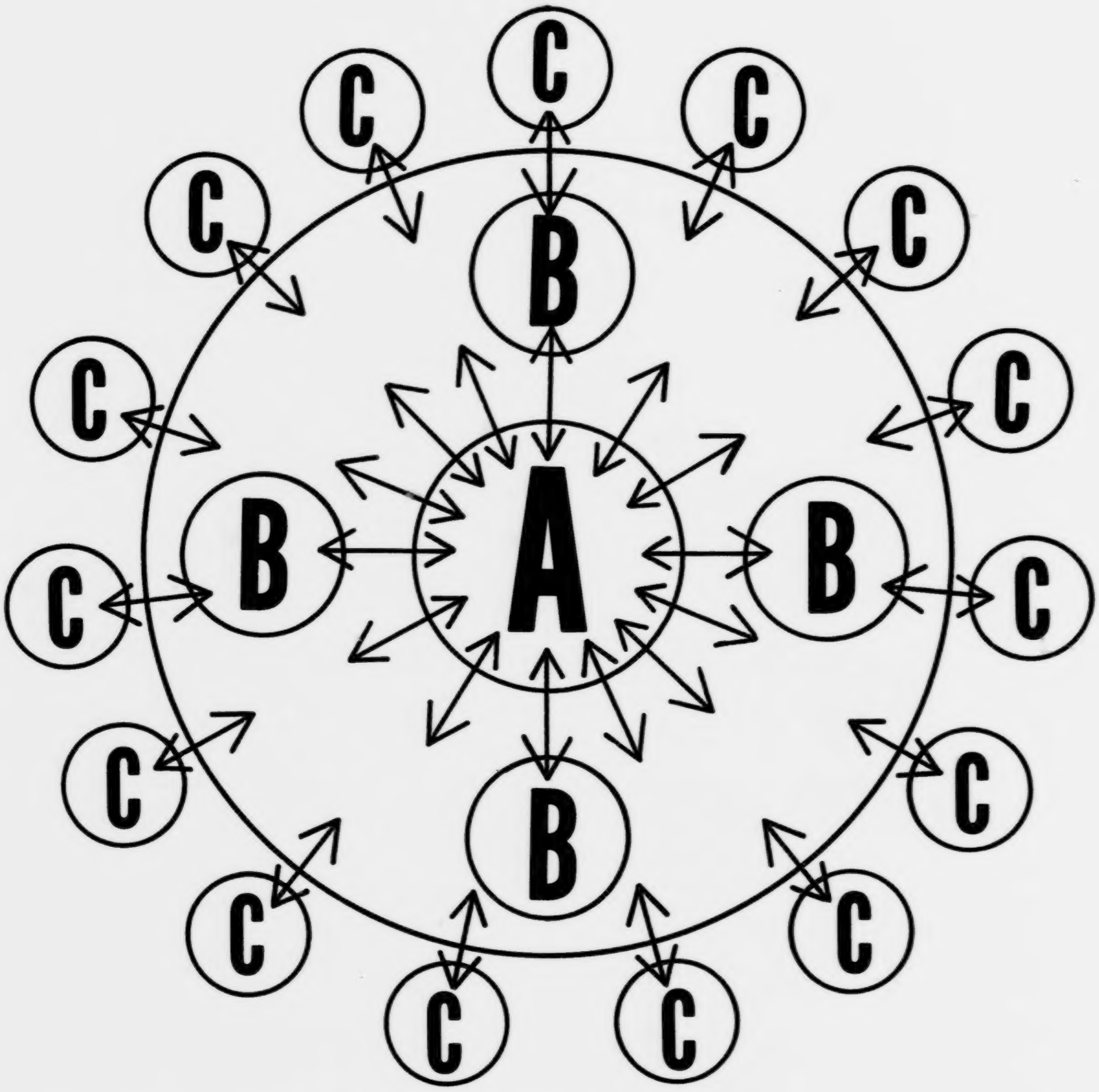

Eloise Jarvis McGraw's book, The Golden Goblet, is central to the study of the entire series. All other books should be studied in some area of relationship to this core book. In the "A" section, at the beginning of the study, The Golden Goblet is the object of a detailed analysis. The methods by which the "A" book is analyzed are to be incorporated by the children in their study of the books in the succeeding sections of the study.

The four books of the "B" section are to be individually read, discussed, evaluated, and compared to the "A" book, and to each other. Charts showing a comparison of these books are included in this publication, and will be helpful to the teacher in guiding comparative discussions and evaluations.

The books in the "C" section are of varying types and are written by many different authors. These books are not to be individually analyzed. Each child is to read, independently, as many of the "C" books as time permits. The books in this section were chosen because they can provide the children with a richer background for their in-depth analysis of the "A" and "B" books. The use of the "C" books as background material necessitates their being read concurrently with the "A" and "B" books. It is suggested that three of the "C" books be discussed as the initial presentation of the series.

READING LIST

"A" BOOK	McGraw, Eloise Jarvis	The Golden Goblet
"B" BOOKS	Falls, C. B.	The First 3000 Years
	Jessup, Ronald	The Wonderful World of Archaeology
	Morrison, Lucile	The Lost Queen of Egypt
	White, Anne Terry	Lost Worlds: The Romance of Archaeology
"C" BOOKS	Baumann, Hans	The Caves of the Great Hunters
	Behn, Harry	The Faraway Lurs
	Berry, Erick	Honey of the Nile
	Braymer, Marjorie	The Walls of Windy Troy
	Glubok, Shirley	The Art of Ancient Egypt
	Haugaard, Erik Christian	Hakon of Rogen's Saga
	Honour, Alan	Cave of Riches
	Jones, Ruth Fosdick	Boy of the Pyramids
	Kettelkamp, Larry	Singing Strings
	Kubie, Nora Benjamin	The First Book of Archaeology
	Meadowcroft, Enid L.	The Gift of the River
	Silverberg, Robert	Lost Cities and Vanished Civilizations
	Silverberg, Robert	Sunken History
	Suggs, Robert C.	Modern Discoveries in Archaeology
	White, Anne Terry	The Golden Treasury of Myths and Legends

RESOURCE MATERIALS FOR STUDY OF THE "A" BOOK

THE
GOLDEN
GOBLET

THE GOLDEN GOBLET

by Eloise Jarvis McGraw

SYNOPSIS

Ranofer, son of Thutra, had the happiest of memories of life with his master-craftsman father. Ranofer's early childhood was spent in his father's shop observing and practicing the minutest of details and skills used by the artisans who were making products of gold. During the evenings, the family enjoyed the comfort and few luxuries available to subjects of Tiy, Queen of Egypt. Ranofer envisioned a time when he could be apprenticed to Zau, the best master craftsman in all of Thebes, and, eventually he hoped to create a golden cup fit for the Pharaoh, himself.

This idyllic existence ended when his father died, and a hitherto unknown step-brother, Gebu, appeared. He claimed the inheritance by right of primogeniture, disposed of the shop, even Thutra's priceless tools, and grudgingly let Ranofer sleep at his home. Gone was the opportunity to learn a trade, because apprentices had to pay for their training, and Gebu was not inclined to spend money on a child he regarded as a slave.

Ranofer was placed in the shop of Rekh, a goldsmith of mediocre ability, to serve as porter. He poured ingots, washed sweepings, and ran errands. Often, he watched apprentices and journeymen bungle work he could have performed better.

Ibni, a Babylonian porter also employed by Rekh, often sent a wineskin to Gebu. Ranofer disliked serving as errand boy for Ibni, particularly when he saw Gebu pour the date wine from the skin onto the ground.

Ranofer learned that gold was being stolen from Rekh's shop. He surmised Ibni was stealing minute particles each day and secreting them in the wineskins going to Gebu. He resented his implied involvement and planned to firmly establish the guilt.

Heqet, a beginning apprentice, often appealed to Ranofer for help. He made many tentative and awkward gestures of friendship, but Ranofer's wounds were so new and deep that he turned away.

To find solace, Ranofer absent-mindedly wandered into a papyrus thicket at the shallow margin of the Nile and met an old man. This meeting was strategic, because the Ancient One became the objective agent whose pattern of living eventually became Ranofer's aim.

Ranofer and Heqet were able to establish Ibni's guilt and discharge; but this boomeranged and Ranofer, no longer needed to serve as liaison to transport stolen gold, was forced to work in Gebu's stonecutting shop.

He hated this heavy work, observed the maimed limbs of the workers, and feared his hands might be injured in a manner that would forever prohibit the delicate craftsmanship he coveted. Nevertheless, he studied the art of tomb building, and again his attempt to do the right thing boomeranged. While examining the construction plans for a new pyramid, he discovered a planned room for which he could find no purpose. He asked Gebu about it, and again was beaten.

Gebu had contact with a stonemason and a ship captain. Ranofer overheard snatches of conversations among them that aroused his suspicions. After one of these visits, he searched, and discovered, a golden cup he believed Zau had made for the Pharaoh's tomb. Could Gebu and Wenamon be robbing the tomb and having the captain dispose of their loot down the Nile?

Ranofer, Heqet, and the Ancient One conspired to observe the suspects. The observations were fruitful. Ranofer followed Gebu and Wenamon into the tomb and peered into the secret burial room of the Pharaoh. They discovered him, but he escaped, closed the entry with stones, and fled.

Many suspenseful events occurred before Ranofer met Qa-nefer, the queen's dwarf, told his story to Queen Tiy, and answered a question which proved he had been inside the tomb. The grateful queen, assured of the safety of her parents' bodies, rewarded him by granting his wishes. From her generosity, Ranofer had the means to be self-sustaining, to be apprenticed to Zau, and to work in the creative craft he loved.

TEACHING SUGGESTIONS FOR THE INTRODUCTION OF THE GOLDEN GOBLET

The plan suggested for introducing the study of The Golden Goblet requires a careful analysis of the first chapter, concomitant with learning and applying the literary terms as they are presented in this guide. Teacher-directed discussion of the literary values found in Chapter One will enable the pupil to comprehend and value the remainder of the book.

One conclusion upon which most critics agree is that there are no exact, universal delineations of which part of a novel is plot, which is character, and how the style is interwoven with and dependent upon, these two. Thus, a group of readers could not be expected to reach a final decision regarding a novel read by all, but rather each would form individual opinions.

For children, the decision as to whether the plot is man versus man or man versus nature is not as important as the logic applied to arrive at such a choice, and the communication skills employed while the class members discuss the positions they have taken. Discussion, using vocabulary presented and defined in this study, forces a clarity of thinking, following a thoughtful reading of the material being discussed.

Gifted children particularly relish this type of reading, thinking, and discussing. They enjoy seeing all of the parts, as well as the whole, and appreciate the ingenuity of the author who has assembled the pieces effectively.

INITIATION

Explain the procedure to be used throughout this entire unit of study to the class. Gifted children's response and cooperation is greater when they are aware of the complete plan.

The Golden Goblet could be read and enjoyed without an introduction through historical material. However, to heighten the child's understanding and appreciation, it is suggested that the teacher display and read excerpts from three of the "C" books as the initial presentation of the series.

Particular page reference is given for the following books, which explain how many of the events in The Golden Goblet could have happened, how people in the early Egyptian era lived, and how archaeology has helped us obtain this information:

The Art of Ancient Egypt, by Shirley Glubok
(pages: 4-12, 14, 16, 23, 24, 29, 35, 46, 48)

The First Book of Archaeology, by Nora Benjamin Kubie
(page 61)

Modern Discoveries in Archaeology, by Robert C. Suggs
(pages: 104, 105)

DETERMINING A PURPOSE FOR READING

The pupils' primary objective, subsequent to the analytical study of Chapter One, should be to enjoy the remainder of the book. Hopefully, that enjoyment will be heightened by their literary knowledge. As children apply their understanding of literary elements to their reading, they will be led toward the discovery of the major theme of The Golden Goblet: a person with strong inner motivation and determination can reach a goal he has set for himself. Although emphasis is placed upon discovering this major purpose, the children should be encouraged to look for events in Ranofer's life which lead to this awareness and which indicate the universality of this truth.

After the children have read The Golden Goblet, they should be encouraged to discuss the book with minimum teacher comment. The teacher should take notes on controversial problems or ideas the children advance. Later, these can be used for a more detailed study of the book or in making comparisons with the other books.

INTRODUCTION OF THE "C" BOOKS

Since the pupils will read the "C" books independently, and since several contain resource material, the entire "C" series should be placed in a location that will insure their accessibility as the children wish to use them.

Although the "C" books will not be formally studied, reference may be made to them during the reading period. They should be used for discussion as the opportunity occurs.

Résumés for all of the independent reading books are located in the "C" section. The teacher is urged to make use of these synopses as an aid in whatever motivation may be necessary.

During the study of this material, the children's attempt to read as many of the "C" books as possible will entail an individualized reading approach.

There are many ways for a teacher to ascertain the quality and quantity of the pupil's enjoyment and information as he reads the "C" books. Although the teacher should provide conference time with individual children, formal reviews, written or oral, should not be required.

VOCABULARY ENRICHMENT

The vocabulary of The Golden Goblet ranges higher than that of most books recommended for elementary-age children. Some words provide enrichment and for the greatest appreciation, children should be encouraged to use the dictionary to clarify the meaning. Such words as the following are advantageously used:

beneficiently
intensity
preoccupation
ingratiatingly
irresolute
obeisance
spasmodically
wraithlike
succulent
mollified
irascibly
malevolent
omnious
guttural
obsequious

Children should enjoy employing contextual clues to develop the meaning of words applicable to the era of Egyptian life, such as:

kheft
ba
ka
debin
shenti
ouzait
ankh
shari
neb
sah
saht
hai

Names of gods worshipped by the Egyptians might be compiled as the reader locates them in the text and their identities are established.

Knowledge of the vocabulary of the crafts is an essential part of understanding the novel. These words might need defining:

crucible
ingot
annealing
drawplate
solder
natron
granite
alabaster
obsidian

TEACHING SUGGESTIONS FOR THE STUDY OF THE GOLDEN GOBLET

This study is approached through:

CHARACTER DEVELOPMENT

PLOT DEVELOPMENT

ELEMENTS OF STYLE

UTILIZATION OF HISTORY AS BACKGROUND

Each of the above-mentioned categories has been developed with a brief introduction which reviews the area as it relates to the novel as a whole. Under the heading "Knowledge essential to this area of study," terminology and definitions are given which are necessary to an understanding of the stated purpose.

The purposes for the questions which follow are underlined, and are developed through the use of a two-column format. The variety of guiding questions, presented in the left column, were designed to:

1. Provide examples of the kinds of questions to be used to attain the stated purposes, as set forth in this guide.
2. Stimulate children's thinking, arouse differences of opinion, draw conclusions, elicit creative responses, and prove hypotheses.

Probable responses, when applicable, are indicated as an aid to the teacher in the right column. The responses presented are probable, and should not be regarded as completely definitive or as final answers. The quality of the elicited responses should be evaluated in relation to the specific purpose given. Discussions should be open-ended, and provide for differences in individual experience and evaluation.

A synopsis of the book is included at this point for the teacher's use in recalling information needed for the study of The Golden Goblet.

Character Development

INTRODUCTION

The author develops his characters with the purpose of telling how they act and why they act the way they do. Some authors try to create characters whose motivation and behavior are so strongly developed, who possess so many good traits and exhibit such high standards, that they influence the reader to raise his standard of values. The author must select these traits and standards carefully and show them skillfully, or the reader may reject the character and perhaps dislike the book.

The most common purposes for reading books are for enjoyment and information. However, the reader who has acquired the knowledge and skills essential to appreciate the complete merits of a book reads for other purposes. He reads to discover the actions of other people and to understand himself and the people with whom he associates. This sophisticated reader is able to fully appreciate the author's ability.

The creation of a character is the greatest achievement of a novelist. A writer shows superior ability when he portrays characters who are in focus at all times, whose motives are comprehendible to the reader, whose actions can be understood, and with whom the reader usually is able to identify or empathize. Such characterization requires great technique and an unusual understanding of people and their drives.

PURPOSES AND GUIDING QUESTIONS

I. To develop appreciation for the characterizations in _The Golden Goblet_ and to analyze the author's skills, by guiding the reader:

To understand the techniques used in developing a characterization and terms used in delineating characters

Knowledge essential to this area of study:

Characterization - nine basic methods an author may use to reveal his character are: telling what kind of character he is; describing the person, his clothing, and his environment; showing his actions; letting him talk; relating his thoughts; showing how other people talk to him; showing what other people say about him; showing how other people react because of him; showing how he reacts to others.

Major or Minor Character - usually a book has one _dominant_ character who is called the _major_ character; those characters having less important roles are called _minor_ characters. Minor characters are involved in the story only as they relate to the theme, influence the dominant character, or serve plot development.

Individualized or Stereotyped Character - the complex character carefully developed to accentuate his uniqueness as a person is termed as _individualized_; a _stereotyped_ character is one whose counterpart may be found often in literature.

Dynamic or Static - a character that grows or develops in a story is termed a dynamic character; while one who remains at the same level throughout the story is termed static.

Round or Flat - a character who is a complex, fully-realized individual, and therefore difficult to describe, is called round; a flat character is presented only in outline, without much individualizing detail, and could be described in a single sentence.

Antagonist - the character who directly opposes the main character in a story or play.

Agent - a character or force in the story. Sometimes the author introduces a character, who appears briefly, only to serve some specific purpose in developing plot or in exerting an important influence on the main character.

(Note to the teacher: Definitions of characterization terminology are not essential to a child's enjoyment of the story; however, knowledge of the terminology does provide a tool to use in the development of critical thinking. Much analyzing and synthesizing are necessary to properly evaluate a characterization. Precise understanding of the above-defined terms is essential to establish and verify communication; however, no attempt to develop rote memory of the definitions should be made.)

To understand the techniques used in developing a characterization and terms used in delineating characters

Have you decided which character is dominant? Who? Why?	Ranofer
The dominant character is called the major character. Others are called minor. Which characters, then, are minor characters?	Gebu, Ibni, Heqet, Rekh
Minor characters are introduced into a story to influence the dominant character or to help build the plot.	
How would you predict the minor characters mentioned will affect Ranofer?	Gebu - an obstacle, cause him trouble Ibni - cause him trouble (further plot) Heqet - be a friend of his own age Rekh - be friendly and kind, help advise

As you read further, we can see if our predictions were accurate. If they weren't, analyze whether false clues led us astray, or did we read something into the text that wasn't there?	
A character who opposes the main character is called an antagonist. Sometimes we call him the villain.	
Who are the antagonists in The Golden Goblet?	Gebu and Ibni
What makes you believe this? If you are unable to decide, continue reading and make a decision later.	
Often, a character is introduced to serve some specific purpose in the relation to plot or character development, then appears no more. Such a person is called an agent.	
It would be difficult to estimate whether such a character exists in the first chapter. As you read further, search for an agent.	
Think of characters you have read about and liked. Why did you like them? How did the author make you acquainted with them?	(Develop different method of characterization used by authors; see nine methods in definition at beginning of the section, p. 9)
We say a character is individualized when the author has portrayed him vividly by using specific concrete details.	
Can you find individualized characters in the first chapter? Give specific details to prove your answer.	Ranofer Ibni (Note: Gebu has not appeared in person. If he is mentioned, use this to strengthen characterization through Ranofer's evaluation of him.)
In the first chapter, how has the author used various techniques to characterize Ibni? (Continue this study throughout Ibni's various appearances.)	Physical appearance: see Style, p. 31. Mannerisms: see Style, p. 31. Characteristics seen through Ranofer's eyes: "something slimily questionable about the Babylonian that sent prickles up Ranofer's spine." Gebu and Ibni, like master and dog.

	Characteristics from Ibni's own words: Belittles himself - "this poor worthless one" Belittles his gift - "doubtless my poor gift" Unnecessarily praises others; refers to Gebu as "my revered friend"
	Description of Ibni's behavior: Description of Ibni's return to his work (p. 12, par. 4)
Can you accept the characterization of Ibni in the first chapter as an accurate account? Why, or why not?	Characterization developed through: Ranofer's thoughts Ibni's own words Accuracy cannot be established yet
A *stereotyped* character is one who is *not* portrayed uniquely, but who follows a typical pattern of description. Cinderella, Little Red Riding Hood, and Robin Hood are examples of a stereotyped character.	
What is the typical pattern of a "Cinderella" type character?	Any poor girl who marries a rich boy
At present, can you identify a stereotyped character? Can you predict which characters might prove to be a stereotype?	(None apparent, but is opinion question) (Later Qa-nefer will prove to be the stereotyped, dwarf-jester type.)
A *static* character remains the same throughout the story, while a *dynamic* one improves important character traits. What prediction can you make about the characters we have as to which will prove to be dynamic and which will be static? Justify answers.	Ranofer - dynamic, hero, young - problems make him grow Ibni - static, villain-type Heqet - may grow, he is young and should improve Rekh - static
Some of the definitions of types of characters are very similar and you must think carefully to make distinctions. Sometimes one character may fit into more than one category. Can you put Ranofer into more than one category now? Ibni?	Ranofer - major, individualized, dynamic Ibni - minor, individualized, static

The next definitions overlap somewhat. Think carefully of the differences and similarities.

A character who is a complex, fully realized individual (and therefore difficult to describe) is called round.

A character who is presented only in outline (without detail) is called flat.

Which of the characters are round?	Ranofer, Ibni, Heqet
Which of the characters are flat?	Rekh
Can you find a minor character who is round and static?	Ibni

What is the difference between flat and stereotyped?

Could some characters be both?

As you read the rest of the book, and the other books in this series, try to identify the characters in these terms. The author always has a plan for his characters. It is the reader's task to detect it.

(Note to the teacher: There are two approaches to considering characterization: the analytical and the sociopsychological. The analytical stresses the author's technique, while the sociopsychological emphasizes human beings and their interrelationships. A combination of both is recommended, founded upon two basic questions: "What kind of person is ____________?" and "How do we know that he is?")

To understand methods used to provide motivation of characters

Motivation - the combination of circumstances and temperament which determines the action of the character. The behavior of a fictional character must be in keeping with his nature as presented to the reader. The grounds for his actions in his moral nature and personality should be clear and consistent. If the author skillfully motivates his character, you will feel that the actions are believable and true to life; they do not surprise you, since the character acts as you would expect him to act.

Intrigue - when any one of the characters sets upon a scheme which depends for its success on the ignorance of person or persons against whom it is directed.

We have established Ranofer as the main character.	
From reading the first chapter what do you think is the motivating force: - for Gebu? - for Ibni? - for Heqet?	Determination: to create to improve his environment
How is intrigue introduced in the first chapter?	Someone was stealing the gold; Rekh, the owner, needed to find the culprit

(Note to the teacher: To avoid duplication of material, this section on motivation is purposely brief. Much is covered in other areas.)

II. To develop an understanding of the motives, actions, and behavior of Ranofer, and to appreciate his characterization in The Golden Goblet, by guiding the reader:

To gain insight into human behavior

What character traits are developed in the first chapter for Ranofer?	(Partial list) proud, introspective, unhappy, creative, alert, sensitive, responsible

To realize that human nature remains much the same today as in the past

What is your concept of a creative person? Does Ranofer fit into this description?

(Discuss pupils' concepts of other character traits and their application in evolving and interpreting characteristics of Ranofer; refer to author's style of developing character)

To observe influences of environment on character

In what ways did Ranofer's reactions and attitude reflect the early Egyptian cultural forces? (brief discussion to establish a reference for comparative analysis)	(Partial responses) acknowledgment of position in hierarchical status pattern (apprenticeship, master, etc.); concept of after-life; fear of innocent involvement in the theft; desire to create an object for the Pharaoh

To apply analytical skills to a given occurrence or situation

What environmental forces engulfed Ranofer? How?	Geographical, ideological, familiar, physical, personal, interpersonal, immediate, intellectual, etc.

To realize that human nature, aspirations, and limitations remain much the same today as in the past

What environmental forces have affected and limited the development of your character and personality? (brief discussion to maintain, extend, and personalize awareness of varying types of environmental influences)	Parents (freedoms and restrictions), etc.

To learn to empathize with persons of many types through an understanding of their motives and personality characteristics

If you were Ranofer, would you have reacted in similar or dissimilar ways?	

To learn to associate and live vicariously with characters in a story

Why did Ranofer refer to himself as "Ranofer, the son of Thutra"?	More than devotion to his father; personification of his creative needs and ideals; associative value needed to maintain individual dignity; permitted acceptance of circumstances, but not position; etc.
Why was it necessary for Ranofer to reiterate that Gebu was his "half" brother?	To disassociate himself from Gebu's character; to establish his own identity to himself and to others; to project his own qualities (to himself and others) by inferring contrast and difference in character traits

To note cause-and-effect relationships and to gain insight into human behavior

Why did Ranofer recoil from Rekh's concern about Ranofer's being beaten?	
Why couldn't Ranofer meet Rekh's eye as he left the shop?	

To observe the influence of one person on another

Why did Ranofer resist Heqet's probing?	Evoked acute awareness of deflating circumstances; encouraged unwanted introspection; forced him to face the brutal reality of his position; afraid to "open up" to anyone

To estimate the influence of one person on another

If a relationship is being developed between Ranofer and Heqet, what effects do you think Heqet will have on Ranofer?	Draw Ranofer out; soothe him; help him become more objective toward life's problems; ease his sadness and moroseness

To recognize likenesses and differences

What differences are apparent in the personalities of Ranofer and Heqet?	Ranofer - morose, sullen, quiet, sad Heqet - buoyant, happy, lively, sense of humor
What circumstances had made them the way they were?	
Realizing the personality differences between Ranofer and Heqet, what differences might there be in their attitude toward life?	Ranofer - pessimistic Heqet - optimistic

III. To increase an awareness of great human values, by guiding the reader:

To analyze the development of individual values

Knowledge essential to this area of study:

Refer to The Teaching of Values, Publication No. GC-15, pages 7 to 25.

We have discussed some of the character traits of Ranofer. Which do you most admire?	(Discuss character traits child prefers)
What values must he have had to have made him develop these traits?	(Develop material from The Teaching of Values if this has not been done previously)
In what ways does Ranofer show that he has each of the values? Prove by direct reference.	(The values listed in the table on the following page are given in relation to the first chapter only. More should be developed later.)
What values do you predict Ranofer will need to develop for himself? What clue in the first chapter causes you to predict this?	

Table 1

Values Evidenced in Ranofer's Characteristics As Developed in the First Chapter of The Golden Goblet

INTEGRITY - Made a consistent effort to discriminate between right and wrong and to choose the right cause of action (his relation to his work)

Tried to recognize and resist dishonesty, deception, pretense, and hypocrisy in himself and in others (his reaction to Ibni)

Showed conscientiousness and perseverence in fulfilling his responsibilities (handling materials)

COURAGE - Concentrated on achievement of good despite discomfort (did menial tasks); Analyzed conflicts in terms of moral and ethical values and made decisions on the basis of what he perceived as right (decided Ibni is a thief but had to have proof before accusing him)

RESPONSIBILITY - Strived consistently for excellence (devotion to creating in gold)

JUSTICE - Judged people and evaluated issues through thoughtful analysis rather than stereotyped thinking (investigation of gold bar he thought was missing)

Based judgment on thorough and objective study of facts (determining thief)

REVERENCE - Began to develop reverence for life and to achieve purpose and direction in his own life (desire, but questioned achievement of desire)

Appreciated the creativity of man and the many different ways in which it is expressed (feelings toward Zau and Thutra)

LOVE - Respected individual worth and dignity, including his own (feelings toward Zau, Thutra, Rekh)

RESPECT FOR LAW AND ORDER - Demonstrated his respect for the right and property of all persons (search to discover thief)

Recognized need for and displayed respect for established authority (didn't run away from Gebu)

IV. To evaluate the author's skill in portraying characters in The Golden Goblet, by guiding the reader:

To analyze the quality of characterization

(Note to the teacher: The following discussion is to be developed after the entire book has been read.)

Did Ranofer appear to be a real person in the story? How did the author give him reality? Was he dynamic? Explain your answer. Suppose he had been a static character; how do you believe the story would have changed?	
Were any of the other characters life-like? Explain.	
Why does a person act as he does? Has the author given believable motivation to her characters? How has she shown it in her writing?	(Motivation - character - values)
Which character gave Ranofer the clue that started him toward solving his problem? How?	(At this point it could be explained that most stories have a minor character who has had sufficient experiences in life to answer questions of the dominant character.) This agent for Ranofer was the Ancient One, whose plan for providing subsistence for himself Ranofer chose to follow.
Earlier we categorized some of the characters in the first chapter. How would you categorize them now? Be able to validate your appraisals. What purpose did they serve to the plot, regarding Ranofer's development?	Ranofer - major, dominant, dynamic, round, individualized Gebu - major, antagonist, static, individualized, round Heqet - minor, agent (provides friend own age to assist in plot), provides humor, individualized, round, dynamic Ancient One - minor, agent (provides guiding force for Ranofer), static Ibni - minor, agent (helped move plot), static, round, individualized Wenamon - minor, agent (helped move plot), static, round, individualized Qa-nefer - minor, agent (helped plot), static, stereotyped, flat
What is your opinion of the characterization in The Golden Goblet? Explain.	

Plot Development

INTRODUCTION

Literature developed from man's desire to tell and to hear a good story. The story-teller tries to take you out of your world and into his, while you are entertained by his story. He tells you something is happening (plot), to someone (character), somewhere (setting). He converges all his talent to the aim of convincing you of the reality of his tale.

The plot of a story tells what happens. A good plot is much more than the simple, direct telling of a tale. It is carefully outlined -- the events are arranged in a planned sequence to create interest and suspense for the reader; events in the beginning prepare for future events in the story; the characters move forward in a series of closely linked episodes; and the conclusion is a logical and believable result of the preceding events.

The following material is directed toward teaching the pupil to analyze and evaluate the plot of a novel by applying his knowledge of established criteria.

The students need to be aware of the terminology used in discussion of plot early in their reading, but much of the discussion must be reserved until all have finished reading the book.

PURPOSES AND GUIDING QUESTIONS

To develop appreciation for the author's skill in plot development, by guiding the reader:

To recognize different kinds of plots

Knowledge essential to this area of study:

Most plots fall into one of the following categories:

Episodic - a loosely constructed plot, in which incident follows incident almost at random, even though it may center around one central figure. Aristotle termed this "episodic" and ranked it as inferior. Many writers choose the episodic plot for the freedom and scope it gives.

Unified - a compact plot, in which each incident is dovetailed into its special place. The unified plot in its entirety is like a beautifully matched puzzle, where no part may be deleted without harm to the whole. Aristotle stated that a good plot has a beginning, middle, and end; it should be so constructed that no incident can be displaced without destroying the unity of the whole. The beginning initiates the action, the middle presumes what has gone before and requires something to follow, and the end follows from what has gone before but requires nothing further. We are satisfied that the plot is complete.

Whether episodic or unified, the plot usually contains conflict, which provides a basis for action. In a unified plot, the action reaches a climax, whereas, in an episodic plot, it merely comes to a stop.

Unity of action - a plot has unity of action if it is a single, complete, and ordered action, in which any unnecessary part is excluded.

What type of plot is *The Golden Goblet*? Explain.	Unified (See following areas of conflict. The conflict must be identified in order to establish plot.)
Are there sub-plots? If so, identify them.	Yes (See following area of conflict. After major plot is established, other areas become sub-plots.)
What are their relationships to the main plot?	
Do the plots and sub-plots have unity of action? Prove by reference.	

To select areas of conflict

Knowledge essential to this area of study:

Conflict - clash, or divergence of opinions, or interest, especially a mental or moral struggle occasioned by incompatible desires and aims.

Most novels belong in one of four areas of conflict:

Man vs. man
Man vs. society
Man vs. nature
Man vs. self

What conflicts can you find in *The Golden Goblet*? List them. Into which of the four areas of conflict do they fall?	Children probably will have a variety of answers and be able to substantiate them by references: Man vs. society - Ranofer vs. times in which he lived that denied him freedom to advance himself. Man vs. self - Ranofer versus his inability to master circumstances between him and the goal he has set for himself; Ranofer versus opposing tendencies within his own mind - daydreams versus action to achieve. Man vs. man - Ranofer vs. Gebu

Which area of conflict is omitted? Why?	Man vs. nature At no time in the story do the elements of nature conspire against Ranofer
What are the major and minor conflicts?	(Leave open-ended for a continuing analysis) (Child should explain in relation to position he has taken)

(Keep in mind - stimulation of critical thinking is more important than arriving at an answer pre-determined as the correct one)

What does Ranofer want most? Does he get it?	(Should not be fully answered until all have completed the book)

To evolve the author's purpose, theme, and the relationship between the two

Knowledge essential to this area of study:

Theme - the central idea of a work of literature. It may be an idea, belief, or strong impression. All parts of the work are selected to contribute to the theme. Usually it is not stated directly, but can be determined by analyzing elements after the book has been read. Since it is highly abstract, statement of theme is one of the most difficult tasks, but it is highly satisfying to the reader to understand what the author is trying to say. It is the author's personal belief about human beings, society, or mankind.

Author's purpose - reason or reasons for writing the book. Children should be alerted to the questions, "What was the author's purpose in writing the book?" and "What is the theme?" early in the discussions. Very probably, they will formulate and reject several themes and purposes as they proceed through the book. The ultimate answer to these questions cannot be obtained until the children have completed the book. Recognition of the theme and plot are included at this point to help the teacher guide discussions effectively.

What were the author's purposes in writing The Golden Goblet?	To interest reader in life of ancient Egypt; its customs, manners, religion, arts and crafts, values To show that many of the basic needs and problems of humans are similar, regardless of the historical era in which they live To tell a mystery-romantic-adventure story of a boy who lived long ago
What is the theme?	To prove that a person with strong inner motivation (determination) can reach a goal he has set for himself The universality of this truth

To develop awareness of setting, atmosphere, and mood

Knowledge essential to this area of study:

Setting - time and place in which events occur. The setting of an historical novel is usually the determining factor in theme, characterization, and plot. Generally, the events are related to some historical characters and they could have happened only in that particular place and time. The "moral environment" also is set, and characters may act only as they reflect the beliefs of the period.

Atmosphere - spirit of the times (See section on Utilization of History as Background, p. 42)

Mood - a writer establishes the mood of the story by his development of the way different things look, feel, and sound. The mood changes as the author uses light and dark, sight and sound.

Point of view - refers to the outlook from which the events in a novel or short story are related. There are many variations and combinations of points of view, but the principal modes are:

1. The author tells the story omnisciently, moving from character to character, and event to event, having free access to motivation, thoughts, and feelings of his characters, and introducing information to the reader when and where he chooses.
2. The author narrates the story in third person, but chooses one person as his "focal point," whom he follows throughout the action, restricting the reader to the vision and range of knowledge of that character alone.
3. The story is told in the first person by one of the characters himself, who may be the major character or only a minor observer.

Specific settings for specific scenes - as the author develops his plot and has the characters move from place to place, he must choose scenes and incidents which show most effectively the relationship between character and events. Often the choice, and detailed account, of the setting is paramount to creating an illusion of reality.

Each scene and each incident should contribute to the reader's understanding by:

1. Showing what the character is like
2. Explaining something that happened earlier
3. Developing action of the story
4. Preparing for outcome of the conflict

What is the setting of the story?	Time: 1400 B. C. Place: Country - Egypt City - Thebes
Where and how did you get this information? If you had written the book, would you have chosen a different method? Why?	Author was subtle in mentioning time and place, rather than direct Reader immediately aware of remoteness of both, and insignificance of exactness of a date that far in the past

What is the specific setting for Chapter I?	Time: Afternoon Location: Craft center of Thebes; shop for making objects of gold
From what point of view is the story told?	Usually through Ranofer; sometimes omniscient observer
Two sample settings are given for you below. What is the mood of each?	
1. Park in bright sunlight, birds sing, children laugh, color and beauty in surroundings	Mood - happy
2. Lonely house, door creaks, owl hoots, draperies move without air movement, dust covers everything	Mood - frightened or sad, somber, depressing
What sort of experience would you expect people to have?	
1. In the first setting given above	Enjoyable or exhilarating experiences - play ball, have a picnic, ride a merry-go-round, etc.
2. In the second setting given above	Frightening or sad experiences
What is the mood established for Rekh's shop?	Noise, restless movement of busy people, activity with purpose
How did the author's style help develop this mood?	Preciseness in details, choice of words, sensory imagery

To recognize devices used by the author to develop plot

Knowledge essential to this area of study:

Contrast - two opposing positions placed side by side to accentuate differences.

Flashbacks - descriptions or scenes representing events that occurred before the point at which the story opened.

Suspense - an anxious uncertainty about what is going to happen, especially to those characters with whom we have established a bond of sympathy.

Surprise - facts or incidences which occur that violate the expectations we have formed.

(The interplay of suspense and surprise is a prime source of the magnetic power of a plot.)

How is suspense created in this book?	Prolonged suspense - How will Ranofer achieve his goal? (Suspense is well developed in each incident) Will Rekh allow him to make better use of his ability? What will be the outcome of the relationship between Heqet and Ranofer? Who stole the gold? What was the relationship between Gebu and Ibni? Will Ranofer be caught when he follows Gebu?
How does the author arouse your curiosity about each of these incidents of suspense?	
How does the author satisfy your curiosity?	

(Note that some major conflicts are sustained throughout, some are satisfied immediately, and some are maintained throughout several chapters.)

Are any suspenseful incidents left unsolved?	

(If so, could be evidence of poor planning; writer could have cheated by building up false suspense)

Most of the flashbacks in this book are used in one certain way. What is it?	Ranofer daydreams of happier times
How did the author use contrast to intensify the emotional impact of the first chapter? Cite explanatory examples.	Daydreams of Ranofer vs. drabness of his existing situation Former life with parents vs. present life with Gebu The tasks given Ranofer to perform vs. those he was capable to execute Brightness of past vs. bleakness of future Prospects of Heqet vs. prospects of Ranofer Ranofer's ambitions vs. his chance of realizing them

The author often uses parallel parts of speech to maintain or emphasize contrast. For example, "he poured while others engraved."

What contrast of importance is subtly suggested in these words?	Contrast of Ranofer's functioning task (pouring) vs. his performance ability and skill (engraving)

To select elements of humor

What humor did you find in the story?	Proverbs as quoted by character, Heqet's quick turn of words, Qa-nefer's (midget) quick wit
What effect did Heqet's humor have on Ranofer? (open-end response)	(Open-end answer - Stimulated interest, helped balance possible depression, maintained objectivity, etc.)

To evaluate the use of dialogue

What purposes might an author have for using dialogue?	Introduce character Build reader's knowledge of characters Use colloquialisms to give atmosphere of the times Use dialect typical of a character and times Establish relationships Further plot: having character talk to himself, to give insight into character development
Would you consider Ranofer's thoughts as description or dialogue?	(Choice answer, opinion of experts differ)
Which predominate in this book, author's description or dialogue?	(Answer depends on decision class made to previous question)
What was the author's purpose for using dialogue between Heqet and Ranofer on pp. 19 to 24?	Moved plot Introduced and acquainted reader with Heqet Established relationship between the two Introduced element of humor needed occasionally to lighten mood Gave atmosphere of time by quotes, and yet helped us see similarity to today's sayings Furthered reader's acquaintance with Ranofer, resulted in Ranofer's analyzing himself, he began to face some of his problems

Explain its value to the entire story.
Find other examples and interpret them.

To follow the development of the rising of the plot toward the climax

Knowledge essential to this area of study:

Plot - (refer to second paragraph of the Introduction to Plot Development, p. 19)

Climax - point of the greatest emotional impact in a story. The climax is the turning point of the action; the point at which the outcome of the conflict is determined.

What major problem or problems seem difficult to solve?	1. How can Ranofer achieve his ambition to create golden objects of outstanding quality? 2. How can Ranofer improve the environment in which he lives?
What conditions existed which emphasized the difficulty of solving both problems?	1. Gebu's cruelty - each incident seems to worsen Ranofer's living conditions 2. Social conditions of the era. Apprentices must pay to learn. Gebu had absolute control of him, but no obligation toward him.
What incident occurred that might have made Ranofer feel that performing good deeds brought about detrimental effects?	His role in helping Rekh discover how the gold was stolen was instrumental in having to leave the goldsmith's and work in the hated stonecutter's shop
When do you begin to see a solution to the problem?	1. Meeting with Ancient One makes him aware of possibility of becoming self-supporting 2. Zau agrees to accept him as apprentice if he can change his life 3. Chance to get away from Gebu, if he can prove him guilty of stealing from tomb
There are a number of surprises. What were some of them?	
What was the major surprise?	Incidents which resulted in interview with the Queen of Egypt

What is the high point in the action; the climax to the turning point in the action?	Ranofer reaches the queen to tell his story; actually, when he is able to answer her questions about the tomb
(At the climax, the outcome of the conflict is decided - who or what will win the struggle is determined.)	(Rest of story is falling action - reader knows Ranofer is telling the truth and his story will be substantiated)
How have the conflict scenes and incidents, and suspense been building to the climactic point?	(Trace sequential development in class discussion)

To evaluate the author's skill in plot development

Has the author been wise in inclusion of details? Give examples to support your opinion.	(The author obviously cannot include every factual or imaginary detail relating to an incident or character. He must choose those details which best produce the effect he wants and best illustrate what he is saying in the main action of the story.)
Has she omitted any details you would wish to know, or felt the need of knowing?	
How does the story depend upon a cause-and-effect relationship between scenes and between incidents? (first chapter) How do events in the story lead to the main event?	
Has the author been skillful in developing the plot? Justify your answer.	

Elements of Style

INTRODUCTION

An author chooses those elements of style appropriate to the theme, plot, and characters of his novels. If his choice has been wise, and if he is skillful in his execution of them, the finished product should have merit.

The reader who is aware of what comprises good style in writing should be able to evaluate written material accurately and objectively, and to substantiate his opinion by logical reasoning.

The following material is written as a guide for the teacher. It is directed toward teaching the pupil to evaluate an author's style of writing by applying knowledge of established criteria.

Style is a characteristic manner of expression in prose or verse; it is *how* a speaker or writer says whatever he says (A Glossary of Literary Terms).

The style of a work may be analyzed in terms of:

1. Structure and arrangement of the sentences
2. Diction and choice of words
3. Frequency and types of figurative language
4. Rhetorical devices and effects

PURPOSES AND GUIDING QUESTIONS

I. To develop appreciation of the style of writing in *The Golden Goblet* and to analyze the author's skill, by guiding the reader:

To recognize the use of variety in sentence structure and arrangement

(*Note to the teacher*: This material on sentence structure is included as a challenge to pupils who already have the knowledge to apply to the study. It is not the intent to teach sentence structure and language arts in this unit.)

Knowledge essential to this area of study:

1. Ability to locate subjects and predicates and to discuss the order of precedence in sentences
2. Ability to recognize the differences among simple, compound, complex, and compound-complex sentences
3. Ability to recognize the differences among declarative, imperative, interrogative, and exclamatory sentences

What types of sentences do you find?	(Should find all of the above)

Does one type predominate?	(No conclusion until book is completed: value lies in continual examination to appreciate variety and use)
Is the type of sentence appropriate to the sense of the material?	(Long-range question - Throughout the book, encourage children to read and explain any passage with merit. Author conveyed mood, pace, emotion, tempo, atmosphere, etc.)
Why did the author choose to ask "Or in a wineskin?" as the only sentence in a paragraph?	For emphasis Vital to plot Discovery or clue as to how gold was being stolen
How did the author use exclamatory sentences in descriptive passages? Try to analyze the reason as you encounter them. Example (page 9, par. 1): " 'Do not ruin the day by thinking of Gebu!,' the boy told himself."	Method of sharply cutting off daydream Exclamation indicates strong feeling Ranofer's only happiness was a retreat to daydreaming of pleasant past Return to reality hurt like a sharp pain
What is the strength of the author's use of the compound sentence? Example (page 9, par. 1): "That ingot has set, and here you stand idle."	Compound sentence states the two facts of immediate reality for him Shows strength that he was able to recognize and face this

To appreciate the use of diction and choice of words

Knowledge essential to this study:

1. Ability to define (as they apply to literature):
   abstract concrete colloquial formal
   technical common literal figurative

2. Ability to recognize the connotation and denotation of words

What does the word "blank" mean to you? (teacher may choose many other words)	Application blank, blank space in test, blank check, blank cartridge, etc. (Use enough examples to arrive at the generalization: it is difficult to select words that convey an exact same meaning to everyone who hears them.)

How effective was the author's skill in the use of words that conveyed precise meaning? Find examples of this skill.	Verbs: "tightened his grip" "eyelids were rimmed and elongated almost to their temples" "gold collapsed suddenly into molten scarlet" Adjectives: "massive gateways" "guttural speech," "vivid, square sails" General: "They were clean-shaven, with skin the color of tarnished copper." "Their hands, those strong and supple hands, now gesturing or fingering their amulets or swinging idly at their sides."
How does the language used in the narration differ from that used in the dialogue? Give examples.	Narrative - formal Dialogue - colloquial to the historical period: "plucked a bloom" (check authenticity during the study of the "B" books)
What skill did the author show in incorporating technical vocabulary in the story?	Through using context clues and repeating the words in meaningful situations, the author made certain that the reader recognized the meanings of the words.
In your reading, have you been aware of how the author takes you from one character to another; moves you from one setting to another; or moves the character from thoughts to action? Look for examples.	"The unwelcome picture of Gebu's face broke through Ranofer's preoccupation, scattering his daydreams and rousing him to present reality. . . He was aware again."

To recognize the use and function of figurative language

Knowledge essential to this study:

1. Ability to recognize figures of speech
2. Ability to evaluate their contribution to the development of characters and plot

Find the first simile. What is the comparison?	"... a cup fit for Pharaoh himself, shaped like a flower." (Note the shape of the cup and the shape of a flower is the comparison.)

What reasons might the author have had for making this the first simile in the book?	Possibility of reference to the title of the book, The Golden Goblet Possibility of reference to the plot of the book First reference to Ranofer's aspiration to create a gold cup
Do you know of any other stories in which a cup figures importantly?	King Arthur - Holy Grail Religious symbolism in Last Supper Parsifal
Note other figures of speech. Are the comparisons appropriate to the situation?	"Thought of Gebu, like the ache of a tooth" "Welts across his back, like the mark of a slave" "He (Gebu) does not wish it, the pig, the son of Set, the Devil,..." "I will be modest and proud like my father"

To recognize the author's use of symbolism

In the first chapter, the author made good use of figurative language to establish the character of Ibni. What are some of the phrases used? How do they help give an impression of this man?	"Scrubbed his hands together ingratiatingly" "Voice was like the sound of a badly made flute" "Cheese-white hands with their dirty finger nails"
Do you see a relationship among any of the phrases used to describe Ibni? How are they related? How effective was the author in the development and use of this symbolism? (refer to Character Development - author's introduction of Ibni) (Elicit comparisons of Gebu to stone, Wenamon to a falcon.)	Many phrases are compared to a snake: "Something slimily questionable about (him)" "The sneaking serpent" "Watched him sidle past the wire-maker's bench" "Reminded of an adder slithering back into its hole" "The slimy creature"

To become aware of the author's skill in the use of sensory imagery

How did the author's use of sensory imagery heighten your interest in the book?	Stimulated reader's senses Contributed to emotional appetite; developed reader's association with characters Helped draw the reader into the book, "live and feel" the descriptions

Which of your senses were aroused by the author? Why?	(Individual response - visual, hearing, smell, touch, taste) Poignancy of choice of words
In the first chapter, which phrases were particularly stimulating? Why? How did you associate with them?	Examples of individual responses: Visual - "Stream of molten gold flowed smoothly" "Last drop of flame colored liquid" "Brilliant red-yellow fading into scarlet, then to cherry" "Splendid images drifted through his mind, golden forms and shapes" Hearing - "Aware of voices" "Clang of tools" Smell - "Sharp, hot odor of metal" Touch - "The sun did not scorch and burn" "Air was cool" Taste - (regarding fig Heqet gave Ranofer) "Pure honey dripped into his mouth with every bite." (Note also hyperbole and/or metaphor)
How did the author use contrast to heighten sensory imagery? Find examples.	Heat of working with metal versus cool breeze of the Nile Egyptians' brown backs and ink-black hair versus snowy kilts they wore

To develop an understanding of rhetorical devices and effects

Knowledge essential to this study:

1. Ability to recognize rhetorical devices.
2. Ability to evaluate their contribution to a novel.
3. Definitions and understandings needed:

   Apostrophe - sudden shift to direct address, either to an absent person or to an abstract or inanimate entity

   Invocation - an address to a god or muse

   Rhetorical question - a question asked, not to evoke a reply, but to achieve rhetorical emphasis stronger than a direct statement

   Allusion - a brief reference to a person, place or event assumed to be sufficiently well known to be recognized by the reader

Which rhetorical device did the author often use?	Rhetorical question

Under what circumstances is this device frequently used? What purpose does it serve?	When Ranofer talks to himself Stress inner conflict
How did the author make use of an apostrophe? What is its effectiveness?	Page 63 - Ranofer talks to Thutra at the tomb
How do such phrases as "By Amon," "Thoth's Mercy," and "Osiris, the Merciful" relate to the definition of an invocation?	Although reference is made to a god, these are not true examples of invocation. They are colloquialisms of the time--swearing to their gods in relation to their belief, or the realm over which the god mentioned ruled.
To what extent did the author apply the technique of allusion? Why, or why not?	Technique not used Due to the time and place of the setting, any allusion to present day world or even mythology would be historically inaccurate.

To develop the skill of evaluating style using established criteria as a point of reference

Although some of the elements of style in this book have been discussed, continued examination would reveal many more. The student who wishes, can further apply his knowledge and analytical techniques to gain deeper appreciation and insight into the author's skill and ability.

At this point, the entire class should review the analysis of the parts and form an evaluation of the author's style. This synthesis will strengthen the students' ability to evaluate the "B" and "C" books.

How would you evaluate Eloise McGraw's strengths, as the writer of The Golden Goblet, in the development of literature style? (For the student who knows and understands what "style" means, no further questions should be necessary for evaluation.)	Use of sentence structure - excellent; helpful in conveying mood, pace and/or tempo, and atmosphere Helpful in building plot through emphasis and suspense Diction and choice of words - vocabulary unusual in its variety of words so precisely used Little repetition, but when it appears, it alerts the reader to read carefully--there is reason for duplication of words Makes events seem real by giving details of everyday life Frequency and types of figurative language - used great variety; inserted unobtrusively; similes predominate-well done; much imagery Rhetorical devices - used many; rhetorical question predominates

Utilization of History as Background

INTRODUCTION

Historical fiction is a popular form of literature. Novelist John Hersey refers to good historical fiction as being timeless rather than timely, and states that its essential concern is not for events, but for people; for the truth of human character, which is unchanging--the constant in human experience.[1] Reasons given by others include:

1. There is a fascination derived from looking back.
2. The past seems more orderly because it has been lived and its complexities are solved.
3. There is a nostalgia for the "good old days."
4. The reader may subconsciously feel superior as he compares the past with the present.

Children enjoy the romance of the people and events; the prowess and courage of the hero, who frequently fights for a cause against great odds; and the stressing of physical action, daring, melodrama, and spectacle. Students must be made aware of the problem that lies at the heart of skillful reading of historical fiction: the relationship between history, historical facts, and fiction.

PURPOSES AND GUIDING QUESTIONS

To be discriminative in the terminology involved in identifying historical fiction

Knowledge essential to this area of study:

History - the branch of knowledge that records and explains past events.

Historical Fiction (sometimes called Historical Romance) - a narrative which utilizes history to present an imaginative reconstruction of events, using either fictional or historical personages or both. While considerable latitude is permitted to the historical novelist, he generally attempts, sometimes aided by considerable research, to recreate with some accuracy, the pageantry and drama of the events he deals with.

Realism - the method whereby the author uses accurate, impartial delineation to give an actual photograph of life. Carried too far, it leads to tiresome minuteness or sordidness. The characters are usually of the middle class or working class, without exceptional endowments who live through ordinary experiences in a commonplace background. Realism is like the negative of a photograph, the proof with all its imperfections present.

Romanticism - the method whereby the author selects details of picturesqueness, adventure, mystery, remoteness of time, unusual experience, the supernatural, the spirit of chivalry or fantasy; emphasizing these at his will and minimizing others as it serves his art. Romanticism is like a photograph with its crudities toned down and the charms enhanced as is done with a finished photograph.

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[1] Dwight L. Burton, Literature Study in the High Schools, Revised Edition. (New York: Holt, Rinehart and Winston, Inc., 1964).

What type of literature is The Golden Goblet? Give reasons for choices.	Fiction Historical fiction Romantic (try to lead to generalization that all historical fiction tends toward romanticism)
Consider the "C" books you have been reading. Which of these books are fiction, non-fiction, realistic, romantic?	

To become aware of the essential features of an historical novel

Knowledge essential to this area of study:

The historical novel divides interest among three strong features:

1. Historical personages of the era.
2. Customs and manners of the day.
3. Events of the plot.

Could the plot reasonably have transpired in any other setting? Why, or why not?	
What was the importance of the River Nile to the book and to Egypt?	
Who were the historical personages? Were they portrayed truly as history records their lives?	Queen Tiy and Qa-nefer (Guide toward conclusion - need to research to ascertain truth)
How did the plot development depend on history?	Most important for many reasons. Artisans flourished because the religion of the people required beautiful treasures in the tombs. Key to saving of Ranofer was his knowledge that all coffins must point west.
What customs of the people were presented? (foods, homes, entertainment, writing, economics, religion, mode of travel, etc.)	(Many given)
Did you notice any superstitions? What were they?	"Bas;" "kas;" "khefts"
Were there quotations similar to any we use? What were they?	"By Amon, I'll wager the snails would pass you by." "You had best dance to my tune." "Things got a little crowded, as the mole explained when he crawled out of an anthill."

What other similarities did you notice that relate to the present day?	People's lives differ, often depending on their socio-economic background People have the same basic values People have the same basic problems Jewelry art--still hand-made Painted eyes

To demonstrate accuracy of historical information by comparing and researching for specific details

(Note to the teacher: The following questions relate to historical details in The Golden Goblet. It is suggested that they be discussed after the book has been read, and that children compare them with information obtained from the "C" books used to introduce The Golden Goblet, or from the "C" books the children currently are reading. Students also should be guided to verify the accuracy of historical details by referring to standard reference books, such as encyclopedia.)

The author used rather detailed descriptions of the various craft centers. How do you suppose she was able to do this? Were her descriptions historically accurate, or were they slanted toward their usefulness in the book? Support your answers.	
Did you notice any racial bias evidence by Ranofer? How was this shown? Was this bias peculiar to Ranofer as an individual fictional character, or does it relate historically to the early Egyptians? Support your answer.	References to Ibni as "the Babylonian" (reference could be made to disparaging remarks about the Babylonians in one of the "C" books, Honey of the Nile)
In the story, Gebu and Wenamon are tomb robbers. Historically, did Egyptian people rob the tombs? Support your answer.	
Ranofer entered the tomb through a secret passage. Did secret passages really exist in tombs? Support your answer.	
The tomb entered was supposedly that of Hua and his wife Tua, parents of Queen Tiy. Did a Queen Tiy, whose parents were Hua and Tua, really exist?	

Is it historically accurate to say the Egyptians had a Nile festival? If so, when? Why? What predictions could they make about it?	

To appreciate the author's skill in developing the historical background of his book

What must a writer do to prepare to write an historical novel?	Try to visit area, examine works of art and artifacts Research the life of the period Select material to his needs Investigate biographies Study geographical location of all settings Learn weather conditions and the effect of weather on the lives of the people
What would be the problems he might encounter?	Problems of adapting and fusing material Finding subtle means of injecting rich background unobtrusively Ascertaining no reference or allusion is made to anything more recent than the days of the book

To recognize the impact of prevailing religious beliefs and philosophy upon a civilization

How would you explain the religion of the Egyptians?	Many gods (polytheism), each depicted by some animal or thing
What was a major religious belief which influenced the life of the people?	Concept that life continued in another world; that this continuation depended upon preservation of the body and provision for the needs of the body after death (as food, furniture, etc.)
What effects did this belief have on the life and occupations of the people?	Great interest was given in the present life in providing for eternity Steady employment for craftsmen whose work could enhance the tombs (stone workers, sculptors, jewelry makers, etc.)
How would the philosophy of putting the best of everything into the tombs affect our civilization?	

The Egyptians believed that the survival of the "ka" or "ba" (spirit) was dependent upon provision for physical needs after death. If they had not believed this, what differences might it have made on Egyptian life and history?

To appreciate the values of historical literature

(Note to the teacher: Reading historical fiction can be a source of enrichment. Through its stress on people and their reactions and emotions, it can develop an ability to see the past in perspective. Great personages, momentous events, large movements and trends are the "major stuff" of history. Fiction can furnish the human element, the vision of the ordinary, historically insignificant individual living in another setting or time. It can deepen the pupils' concepts of the time, and add an important dimension to the past.

The mediocre historical novel allows us to witness history; the truly great novel allow us to live in it.

One caution--historical fiction is fiction. Though valuable as a supplement to history, it should not be read as a definitive source of historical information.)

In what ways did reading The Golden Goblet help you to learn about Egyptian life?

Why don't we always read historical fiction instead of history?

TEACHING SUGGESTIONS FOR DISCUSSING THE AUTHOR

The personality of an author usually is reflected in his writings. Most biographies of writers reveal significant events or experiences which led to the beliefs and ideals expressed in their writing. Very often, the theme an author chooses for his book may also be found in a study of his life. Discussions about authors and illustrators are an extension of the study of literature as an interpretation of life.

A biographical sketch of Eloise Jarvis McGraw's life is followed by suggested guiding questions. While these questions are designed to discuss the biography of Mrs. McGraw, they are sufficiently general to be adapted to a discussion about other authors. Teachers may find many other ways to encourage thoughtful speculation about the relationship of an author's life and personality to his creativity.

Since The Golden Goblet is not illustrated, guiding questions as an aid to the discussion of illustrators and their work will be found in the "B" book section.

ELOISE JARVIS McGRAW

Eloise Jarvis McGraw was born in Houston, Texas in 1915, but spent her early childhood in Oklahoma City, where her parents moved when she was five years old. Her summers were spent on her uncle's farm in Oregon with its beauty of forests and streams. She says it is a "real foretaste of heaven." She used her memories of these delights in her first three books and has actually enticed her family to live there.

She has always had many interests, but foremost was her love of writing. She wrote her first story, The Cedar Pencil Boys, when she was eight years old. All the stories she wrote as a girl were fanciful, inspired by the Oz books which she loved. During high school in Oklahoma City, she turned to poetry, but in college she abandoned writing to study painting. Sculpture and painting became her paramount interests. Before marrying newspaperman William Corbin McGraw, she taught oil painting at Oklahoma City University.

Mrs. McGraw and her family, which includes two children, Peter and Laurie, now live on an old farm in Oregon. Besides the writing of books, which began after her marriage, Mrs. McGraw's interests have spread to the theater, puppetry, radio, modern dance, and enamel on copper work.

GUIDING QUESTIONS

From our reading of this book, what do you believe are some of the interests of the author?

What possible experiences in the author's life might have developed these interests?

Do you believe the author understands, likes, and respects children and exhibits an understanding of how they think and behave?
Explain your position.

In your opinion, why did the author write this book? How is this reflected in the book?

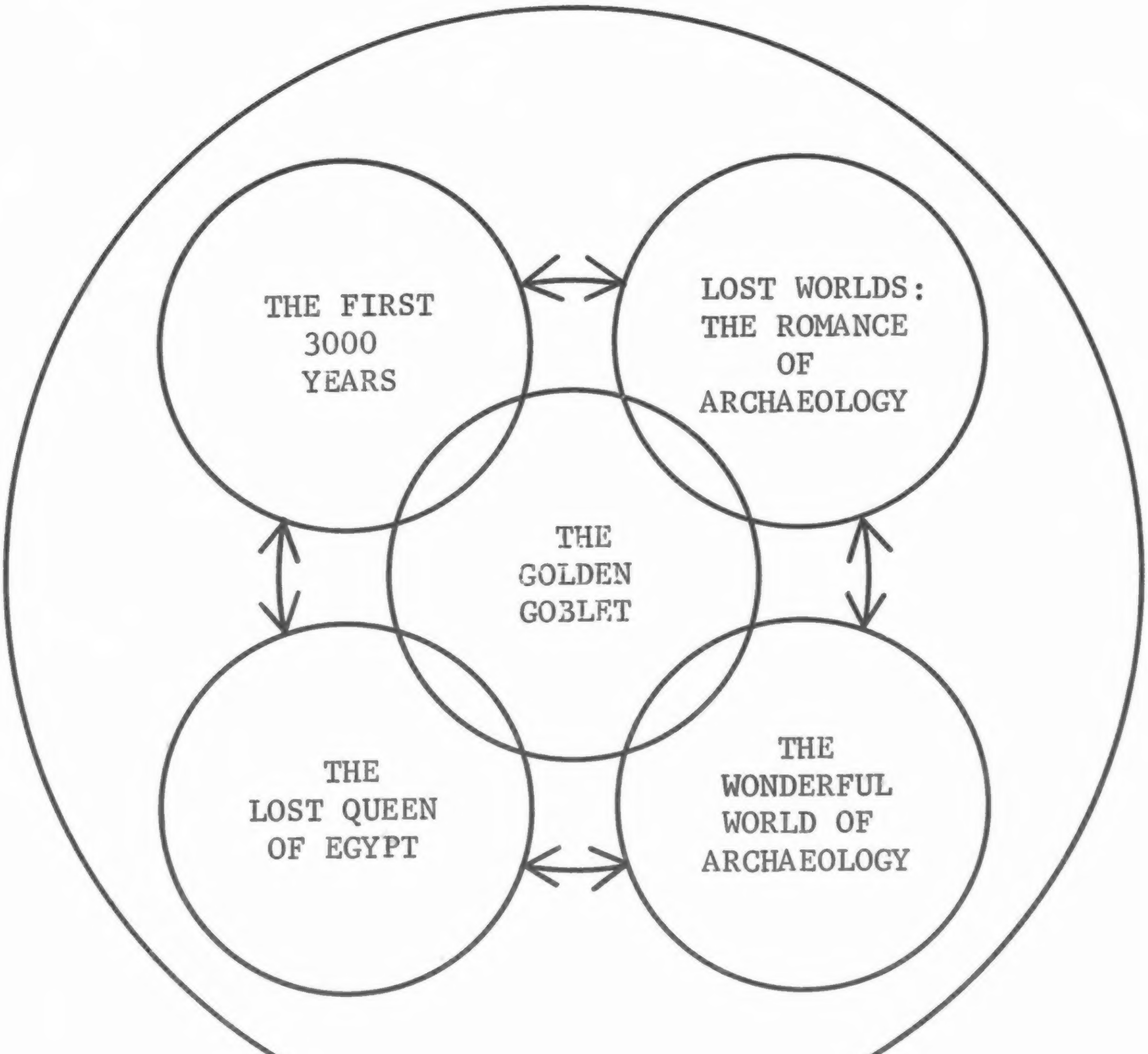
How may a child's environment affect his life as an adult?

How can an unusual event or circumstance change a person's future?

Considering Mrs. McGraw's ability in art, can you surmise why she did not choose to prepare illustrations for The Golden Goblet?

Can you find anything in the author's life that illustrates the theme of the book?

RESOURCE MATERIALS FOR STUDY OF THE "B" BOOKS
AND THEIR INTERRELATIONSHIPS WITH THE "A" BOOK


THE FIRST 3000 YEARS
LOST WORLDS: THE ROMANCE OF ARCHAEOLOGY
THE GOLDEN GOBLET
THE LOST QUEEN OF EGYPT
THE WONDERFUL WORLD OF ARCHAEOLOGY

THE WONDERFUL WORLD OF ARCHAEOLOGY

by Ronald Jessup

SYNOPSIS

The Wonderful World of Archaeology gives an overview of the scope emcompassed in the term "archaeology."

The word "archaeology" is derived from two Greek words which together mean "a discussion of the past." The special task of archaeology is to find bits and pieces of evidence scattered over a wide area and to fit them together to make a meaningful picture.

Archaeological problems currently under study (Stonehenge and Etruscans) are described; those already met (Pompeii, Troy, Crete, Ankar, Chichen Itza, Egypt) are explained; and chronicles of the religions (Jewish, Mohammedan, and Christian) are credited for their contributions.

The methods and sciences employed to unearth these pictures of the past are mentioned and explained; their comparative values established.

Surely every student should find something in this book to attract his interest and excite his curiosity.

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THE FIRST 3000 YEARS

by C. B. Falls

SYNOPSIS

The theme of this book is stated in a preliminary unit: "Civilization is an advanced state of human society in which a high level of art, science, religion, and government has been reached."

This theme is developed in a series of episodes, each relating the story of a nation as it advances toward civilization. The story is divided into ten chapters, the division having been made according to periods of time. In some instances, the complete story of the rise and fall of a group of people is contained in one chapter. In other instances, the nation rises, falls to a low ebb for a period of time, but emerges again under adroit leadership.

The content could be classified as history, but the author's skillful narration gives it the interest usually conceded to fiction.

Information from the book pertaining to the development and use of language is presented in chart form as Appendix A of this publication. A time-line condensation of each chapter also is included in chart form, as Appendix B. These charts may serve as reference material for the teacher.

THE LOST QUEEN OF EGYPT

by Lucile Morrison

SYNOPSIS

The story begins about 1400 B.C. in the palace of the Pharaoh of Egypt, Akhenaten, and his queen, Nefertiti. Enemies within and without threaten the kingdom of this idealistic leader, and the Royal Mother, Queen Tiy, has decreed there must be sons in the family to stabilize the dynasty and ward off the enemy. Three of the six daughters of Akhenaten must be betrothed at once.

Ankhsenpaaten (or "Small Bird") is the lively mischievous daughter. She shows evidence of superior intelligence and has already begun to sense a disquiet in the atmosphere of the court. Through her eyes, we see the court ceremonies, the dress, the foods, and the customs of the era, as well as the personalities of her immediate family and their relationships.

Ankhsenpaaten is happy when Tutankhaten is chosen for her, since he alone has shown a courage and vitality equal to her own. So, under the watchfulness of the frail Akhenaten, the Pharaoh, their education for ruling the kingdom begins.

Kenofer, a young artist, guides and encourages them.

The Pharaoh, Akhenaten, becomes ill and lingers in weakness and dies. Tutankhamon and Ankhsenamon are called to the throne. Instead of a term of happiness and long reign, they find themselves the victims of one intrigue after another.

Kenofer, the artist, is able to protect them for a while. He finds that he loves the Queen (Small Bird as he calls her), though his loyalty and devotion are to both of them as rulers of Egypt.

The young king, Tutankhamon, is poisoned by Ay and dies. Ankhsenamon is trapped in the palace and forced to marry Ay, a member of the court. Kenofer, (in disguise) rescues her, and they turn to the river to live on their boat as hundreds of humble river people did.

The young queen learns at last that she can find happiness only by ceasing to be a queen and joining her life with her loved one. Kenofer's devotion to her is expressed by his statement, "Would that I were the signet ring upon thy finger."

LOST WORLDS: THE ROMANCE OF ARCHAEOLOGY

by Anne Terry White

SYNOPSIS

For the child ready to be enticed into a never-never land, this book is ideal. However, lands which they will visit truly existed, were lost, have been found, and now are available to them, either through literature or travelogues. The story of the men who refound these lost lands begins with the source of their inspiration (usually literature), talk of their tribulations and their joys of discovery.

> We call these explorers archaeologists -- men who talk about things that are old. Their heads are very full of learning. . . . But for all their dusty learning they are very practical men, whose hands are rough and whose spirits are ready, who know how to work and how to wait. Cheerfully they endure heat and wet and stinging insects and the thousand hardships of uneasy travel and rough camp life. . . .
>
> The adventures they engage in are as varied as the things they find. One scoops out the desert sand and, descending into a tomb sealed for three thousand years, finds a whole museumful of treasure. Another puts on a diving suit and brings up jade and gold from a sacred well. A third hacks his way through a jungle and comes upon cities abandoned centuries ago. A fourth cuts through a hill and uncovers the palace of forgotten kings. A fifth works through a library of clay tablets to find the story of the Flood. A sixth unfolds the secret of a pitch-dark pyramid.
>
> Mummies and dead men's bones, skulls of sacrificial victims, coffins and tombs and sarcophagi hold no terrors for these men. And as for ghosts, that is their job -- to bring the dead to life. To make them live as vividly, as fully as in the days before darkness closed upon their civilization and men forgot.

The Iliad, the Odyssey, Theseus, Agamemnon, Minos, Daedalus, and the Labyrinth all take their place in the stories told of Heinrich Schliemann (who excavated in Hissarlik and Mycanae) and of Arthur Evans (who found the city of Knossos on Crete).

Carter and Carnavan (Englishmen) chose to excavate in the Valley of the Kings across the Nile from Thebes. Egypt is immeasurably old and has been classed as one vast burial ground. Due to the Egyptians' definite beliefs in a life after death, they were buried with some adjunct of their civilization. The abundance of these uncovered relics, well-preserved by the dryness of the desert air, have termed the area "an archaeologist's paradise." The two Englishmen's greatest find was the tomb of Tutankamen. It was rich in treasure, but more valuable because of the richness of its archaeological background.

Botta, Ladyard, and Sarzec all worked in the Tigris-Euphrates area, which has proven to be the "cradle of civilization." The civilizations here were built of brick, and thus the finds are not so well preserved. Botta's explorations at Kharsabad recovered the palace of King Sargon, found bas-reliefs of great value, and uncovered examples of wedge-shaped writing called cuneiform. Ladyard had dreamed of digging in Persia ever since he first read The Arabian Nights. He unearthed Nineveh, the city of Sennacherib with its winged bulls, and the great library of Ashurbanipal, composed of 30,000 books. Sarzec's find of a Sumerian ziggurat spurred the search for Babylon. A German found it, and proved the truth of statements made by Herodotus (a famous traveler from ancient Greece) as to the dimension of protecting walls, the hanging garden, and the beautifully paved street leading to the temple of Marduk.

Calderwood, an artist, joined his friend John Stephens on an expedition to Copan in Central America. They were amazed at the size and profusion of intricately carved stonework found in the jungles. Their book of illustrations and descriptions spurred the interest of many archaeologists. Ruins of the Mayas were uncovered or recovered from wells. They were studied, and some of these ruins were restored to their former splendor.

The book closes with a résumé of areas still to be explored. We are left with a feeling of suspense, and a desire to continue reading in the area of archaeology.

Children will be interested in knowing that this book relates with Mrs. White's other book in the "C" section, The Golden Treasury of Myths and Legends. For the teacher's reference, a chronological listing of archaeologists and their accomplishments, as presented in this book, is included as Appendix C of this publication.

TEACHING SUGGESTIONS FOR THE INTRODUCTION OF THE "B" BOOKS

When the study of The Golden Goblet has been completed, the following "B" books should be introduced:

The First 3000 Years
by C. B. Falls

The Wonderful World of Archaeology
by Ronald Jessup

The Lost Queen of Egypt
by Lucile Morrison

Lost Worlds, The Romance of Archaeology
by Anne Terry White

The Golden Goblet and the "B" books are different forms of historical literature and they vary greatly in characterization, plot development, setting, and style. Although the reading level of these books is similar, the range of their appeal to children's interests may be extremely wide.

INITIATION

Information that will help the teacher to introduce and motivate the reading of the books in the "B" series can be obtained from the synopses of the books and the comparison charts located in this section. Acquaintance with the general content and reading difficulty of the books will help guide their initial selection according to the interests and abilities of each pupil. The teacher should guide the independent reading, working with groups of children who are reading the same title.

Careful consideration should be given to the readiness and abilities of the individuals as the teacher plans, initiates, and develops the reading and comparative study of the "B" books. The size of the group and the specific books chosen by each child will determine if the study should proceed through individual conferences, in small group discussions, or by both methods.

All children should read The Lost Queen of Egypt. It will serve as a comparative study with The Golden Goblet, as a form of historical novel, and with Honey of the Nile, a "C" book, as an example of the way different authors present the same historical figures. Considering the diversity of type and content of material presented in the "B" books, each child would profit greatly by reading all of the books. It is expected that he will read at least three.

DETERMINING A PURPOSE FOR READING

Although there is overlapping, purposes for the study of The Lost Queen of Egypt relate more toward recognizing literature as an interpretation of life and appreciating literature as an art. The other books in the "B" section relate more toward reading for information and improving proficiency of critical reading skills.

As the teacher guides the reading, there should be discussion of: the work of historians and archaeologists; the validity of the information contained in the book; differentiation between fact and opinion; and the development of the concept of how civilization began. The validity of information in The Golden Goblet should be established through research and through reference to specific persons, places, and things found in the "B" books.

The children should be aware of the literary elements as they read. Introductory questions such as, "If you wish to compare one book with another, is there any difference in the way you read?" and "What will you be observing as you read?" will help the children acquire the skills of critical reading and the ability to evaluate the literary qualities of the book.

VOCABULARY ENRICHMENT

Critical reading requires strong personal interpretation of literal and implied meanings and the examination of ideas. The meaning applied by the reader to the printed word depends on his background of experience. Unless the reader has had appropriate experiences or possesses vivid impressions from previous reading, the words will not stimulate responding images. A skillful teacher will encourage a general interest in words resulting in discussions and specific word study as children become aware of the richness and complexity of meanings. In these discussions, children should talk about uniqueness of expression, new words, synonyms, and derivation of words.

The "B" books have extensive vocabularies relating to archaeology and to the ancient worlds. Many words recur in at least three of the four books. Since their interrelationships with subsequent areas of learning make their acquisition apropos, the student has immediate need for these words. Definitions of many of the example words which follow may be obtained directly from reading the "B" or "C" books, from contextual clues, or by reference to the dictionary:

The First 3000 Years

Ziggurat
Ur
Sumer
Chaldes
Akkad

dynasty
shadoof
caravan
Hyksos
Knossus

Code of Hammurabi
Phoenicians
Assyrians
Alexander
Hellenism

The Wonderful World of Archaeology

archaeology
Stonehenge
Etruscan
Pompeii

Herodotus
Byzantine
chronicles
antiquarian

Dilettanti
Rosetta Stone
Carbon 14
hieroglyphics
cuneiform

The Lost Queen of Egypt

sistrum
frescoes
palanquin
arrogant
imperious
brusque

loggia
pennons
faience
cartouche
poignancy
devious

scarab
imperturbable
Nubians
loquacious
necropolis
sequestered
inundation

Lost Worlds, The Romance of Archaeology

Iliad
Odyssey
Homer
Hissarlik

Heinrich Schliemann
Labyrinth
Book of the Dead
Persepolis

Uaxactun
Chichen Itza
Kukulcan
Atlantis

TEACHING SUGGESTIONS FOR A COMPARATIVE STUDY OF THE "A" AND "B" BOOKS

After each child has read three of the "B" books, a general discussion of the books read should be initiated, followed by a comparative study with The Golden Goblet.

As an aid to the teacher in stimulating discussions of a comparative analysis of the "A" and "B" books, the following pages contain charts which compare the five books according to:

CHARACTER DEVELOPMENT

PLOT DEVELOPMENT

ELEMENTS OF STYLE

Historical content charts are included in the Appendix. Guiding questions are suggested as examples of the kinds of questions that can be used to elicit creative responses from children. Neither the questions nor the charts are all-inclusive, and children should be guided toward the discovery of other likenesses and differences.

Children were encouraged at the beginning of this study to discuss freely their impressions, their feelings, and their beliefs about The Golden Goblet. Following this discussion, the various literary elements in the book were analyzed. This same procedure of free discussion should be followed with the "B" books. Discussion precedes teacher-directed analysis and comparisons.

Comparison of Character Development

GUIDING QUESTIONS

Which characters were well-developed?
Which were flat? Explain your answers.

What character trait predominated in
most of the characters? Why?

Which characters were agents?
What purpose did they serve?

Which characters showed a sense of
humor? How?

What furnished the motivation for
the characters?

What problems faced the various
characters? How were they able to
overcome their problems?

Which characters were introduced to
provide wisdom and insight to the
main character? What causes you
to believe this?

What characteristics appear to be
predominant among the successful
archaeologists? Why?

Can you see differences and
similarities in the characteristics
of people who lived long ago and
those who live today?
Explain.

Which book shows the greatest
characterization in your opinion?
Justify your answer.

COMPARISON CHART

	DEVELOPMENT	MOTIVATION
THE GOLDEN GOBLET	Ranofer - Major character dynamic individualized round Minor characters were individualized and round.	Determination to create golden works of art To improve the environment in which he was forced to live
FIRST 3000 YEARS	Individual characters are not developed. People are mentioned only as they show progression of man to reach a high level of art, science, religion, and government.	
WONDERFUL WORLD OF ARCHAEOLOGY	The text of the book is written in an expository style in which people are mentioned only incidentally as they are related to archaeology.	
THE LOST QUEEN OF EGYPT	Ankhsenpaaten - dynamic, individualized, round Other important characters were individualized and round Lesser characters - stereotyped	To make the best out of any existing situation
LOST WORLDS: THE ROMANCE OF ARCHAEOLOGY	Schliemann - dynamic, flat Evans - dynamic, flat Botta - dynamic, flat Ladyard - dynamic, round Stephens - flat Catherwood - flat Thompson - dynamic, flat	Of all - eagerness to discover the past Schliemann - early study of Iliad and Odyssey Ladyard - early reading of Arabian Nights Thompson - collecting Indian relics as a child, reading about Atlantis

CHARACTER TRAITS OF MAIN CHARACTER	HANDICAP OR ADVERSITY	
Creative Determined Intelligent Responsible Persevering Courageous Patient Intuitive Respectful Ambitious Trustworthy Just Reverent	Gebu's legal control over him Social conditions of the times which served to circumvent his advancement	THE GOLDEN GOBLET
Individual characters are not developed. People are mentioned only as they show progression of man to reach a high level of art, science, religion, and government.		FIRST 3000 YEARS
The text of the book is written in an expository style in which people are mentioned only incidentally as they are related to archaeology.		WONDERFUL WORLD OF ARCHAEOLOGY
Ankhsenpaaten - intelligent, curious, eager to learn, not an outstandingly strong character	Social conditions Circumstances Women couldn't become Pharaoh Older sister's husband to inherit Quarrels over religion although Ankhsenpaaten apparently had no strong religious convictions	THE LOST QUEEN OF EGYPT
Schliemann - determination, intelligence, ability to make money Evans - scholarly, determined Botta - energetic, practical Ladyard - lucky, intelligent, daring, openminded, courageous, perceiving, charming Stephens - determination, intelligence Catherwood - determination, intelligence Thompson - determination, intelligence	Schliemann - poor, needs money to achieve aim Evans - needed money, difficulty with political regime Botta - difficulty in finding political problems Ladyard - lack of money, also "ogre" - Governor of Mosul Stephens - destruction of books by Diego de Landa Catherwood - jungle, water burial Thompson - poisoned rat trap resulted in permanent lameness	LOST WORLDS: THE ROMANCE OF ARCHAEOLOGY

	METHOD OF COPING WITH ADVERSITY
THE GOLDEN GOBLET	Determination and ingenuity Following Gebu to prove his dishonesty Insistence upon relating his discovery to the Queen of Egypt

FIRST 3000 YEARS	Individual characters are not developed. People are mentioned only as they show progression of man to reach a high level of art, science, religion, and government.
WONDERFUL WORLD OF ARCHAEOLOGY	The text of the book is written in an expository style in which people are mentioned only incidentally as they are related to archaeology.
THE LOST QUEEN OF EGYPT	Determination Ingenuity Accepted things as they were and made the best of a bad situation Courage to act for self-preservation when essential to do so Accepted wisdom of friends she trusted
LOST WORLDS: THE ROMANCE OF ARCHAEOLOGY	Schliemann - made several fortunes Evans - persistence Botta - persistence Ladyard - digging in exact spot originally to make discovery Stephens - finds most above ground Catherwood - later getting diving equipment Thompson - spent life savings and bought land on which to dig

Comparison of Plot Development

GUIDING QUESTIONS

Which plots would you classify as unified and which as episodic? Explain by giving the conflicts involved.

Which books had sub-plots? What were their conflicts?

Were you able to predict any of the events? Which ones? What gave you a clue?

How were flashbacks used? Was this device used effectively?

From what point of view are the stories told?

How did the author develop a feeling of excitement and suspense? What purpose did it serve?

Was there a definite climax in each book? What was it?

Settings are of utmost importance in historical fiction. How did the authors develop the settings?

How did the authors succeed in making the reader feel a part of the life of the time? Where did they fail?

How do the themes of the books differ? How are they alike?

In what ways were the books similar? How do the sub-themes compare?

COMPARISON CHART

	PLOT	SUB-PLOT
THE GOLDEN GOBLET	Unified - Man vs. Himself Conflict - Ranofer's battle with himself Tendency to daydream of happy past, rather than fighting toward goal of becoming a mastercraftsman in creating art works in gold	Man vs. Society Conflict - Ranofer's struggle against social conditions of the era Man vs. Man Conflict - Ranofer against Gebu's legal control of him
FIRST 3000 YEARS	Episodic Story of the development of civilization	Divided into chapters; each chapter covers an era See p. 7 of text for chapter headings
WONDERFUL WORLD OF ARCHAEOLOGY	Episodic Content material reports value and methodology of archaeology	Divided into sections Civilizations located Methods used and reason for choice Artifacts found
THE LOST QUEEN OF EGYPT	Episodic Man vs. Society Ankhsenamon's maintenance of her individuality vs. her status in life as a reflection of the society of the times (This is the only plot which continues throughout entire book)	Man vs. Society Religious conflict of the era Priests of Aman against King's belief in the one God Aton Kenofer's love for Queen against opportunity of winning her in the society of the era
LOST WORLDS: THE ROMANCE OF ARCHAEOLOGY	Episodic Stories of four geographical areas of archaeological importance	Separate stories of Troy and Crete and Egypt Tigris - Euphrates Valley Mexico - Central America area

THEME	SETTING	
Creative person with strong inner motivation and courage can reach a goal he has set for himself Universality of this truth	Country - Egypt City of Thebes (craft center section of city) Time - 1400 B.C.	THE GOLDEN GOBLET
Man's progression from barbarism toward civilization	Eurasia - Africa Area surrounding the Mediterranean Sea	FIRST 3000 YEARS
Advancement of technology in archaeological projects	The world, wherever archaeologists have worked	WONDERFUL WORLD OF ARCHAEOLOGY
The flavor of life of Egypt as it existed in that era	Country - Egypt Cities of Akhetaten and Thebes Time - latter part of 18th dynasty - 1580-1350 B.C.	THE LOST QUEEN OF EGYPT
The persistence of man to explore the past	Troy, Crete, Egypt Tigris - Euphrates Valley Mexico - Central America	LOST WORLDS: THE ROMANCE OF ARCHAEOLOGY

Comparison of Elements of Style

GUIDING QUESTIONS

What varieties of sentence structure did the authors use? How did the authors arrange them to achieve their purposes?

Secure comments on:
short, incomplete, or unusual sentences; unusual punctuation; use of dialogue; complex sentences that are difficult to follow

To what extent did the authors give detailed information? Describe a scene or event that you believed to be well done. Did the author provide the detail, or did you use your imagination? Why did you select this particular example?

What type of language was used? Was it:
- formal or colloquial?
- concrete or abstract?
- literal or figurative?
- technical or common?

Where did you find a precise denotation? Where were there examples of a richness of connotation?

How were comparison and contrast used effectively?

What differences did you find in the author's use of figurative language? Explain.

What similarities and differences did you find in the use of rhetorical devices?

Style is sometimes succinctly defined as "a characteristic manner of expression--how a writer says whatever he says." Were any of these writers so stylized you could recognize their writings without a name attached? Which one, if any?

If you could read other books by these authors, which author would be your first choice? Why?

COMPARISON CHART

	SENTENCE STRUCTURE AND ARRANGEMENT	DICTION AND CHOICE OF WORDS
THE GOLDEN GOBLET	Variety in sentence structure and length; strategically utilized to achieve appropriate effect	Masterful selection of words to utilize fully both denotation and connotation Excellent choices of nouns, verbs, adjectives, adverbs Exposition in concrete, formal language - technical terms were used when necessary Much figurative language
FIRST 3000 YEARS	Variety of length of sentences Simple sentences predominate but used many complex and compound sentences Easy reading for meaning	Used common words both formally and literally Extensive vocabulary of nouns, verbs, adjectives
WONDERFUL WORLD OF ARCHAEOLOGY	Simple sentences predominate Many compound in a sequential arrangement using semi-colon; this arrangement provides clarity to the technical vocabulary of archaeology and history Careful reading required	Used literal, concrete, technical words related to history and archaeology
THE LOST QUEEN OF EGYPT	Variety of lengths and structure of sentences Simple construction makes it easy to understand if knowledge of vocabulary is used	Dialogue and narration Extensive vocabulary used in exposition Dialogue colloquial
LOST WORLDS: THE ROMANCE OF ARCHAEOLOGY	Variety of lengths and structure of sentences Easy to read and understand	Dialogue and narration Vocabulary unusual for non-fiction writing Formal and literal in exposition, but colloquial and figurative in the dialogue and quotations from ancient writings

FREQUENCY AND TYPES OF FIGURATIVE LANGUAGE	RHETORICAL DEVICES AND EFFECTS	
Similes Personification Metaphors Irony Hyperbole Much imagery Figurative language is adeptly interwoven throughout the book	Extensive use of rhetorical questions Apostrophe Alliteration Onomatopoeia Rhetorical emphasis achieves a heightened stylistic effect throughout the entire book	THE GOLDEN GOBLET
Rare, if any	None	FIRST 3000 YEARS
Rare, if any	None Made direct reference to Bible, Iliad, and stories from mythology, but they were not allusions	WONDERFUL WORLD OF ARCHAEOLOGY
Few - most of those found are in Kenofer's speeches--as an artistic person, his thoughts and language expressed beauty	Rhetorical questions used in Ankhsenamon's thoughts	THE LOST QUEEN OF EGYPT
Some similes metaphors	Some alliteration rhetorical questions	LOST WORLDS: THE ROMANCE OF ARCHAEOLOGY

Assessment of Historical Material

GUIDING QUESTIONS

What eras of history are covered in the books? What geographical areas are included?

How have these books enriched your understanding of the development of civilization?
Discuss such specifics as:
- astrology, astronomy
- burial customs
- education
- engineering
- fashions-clothing, jewelry, etc.
- government
- laws of inheritance
  - primogeniture
  - rights of women
- marriage customs
- medicine and surgery
- metallurgy
- mode of writing

Who was the earliest known archaeologist? Why is his material considered valuable even today?	Herodotus Only known reference to some areas - his writings usually prove to be accurate
How has time proven that the earlier archaeologists were destructive?	Failed to sift Failed to preserve relics of value due to lack of knowledge of their worth Digging methods destructive
Why is it important to check the publication dates of books used for information or as a reference?	
Discuss the content to emphasize how quickly archaeological methods improve and new discoveries change previously accepted historical beliefs.	

Has reading the "B" books been of value to you? In what ways? What specific examples can you cite that show the influence of the ancient world on present-day life?	Architecture - Egyptian, Greek Astrology, astronomy Mathematics Science, method of embalming still not duplicated Art - various forms Literature - Aristotle, Greek drama, Greek mythology History - quotes from Herodotus
Was reading the "C" books of value to you? How?	(Duplication of some of above) Broadness of historical panorama Acceptance of fact that nations rise and decline - possible reasons for this Range of social classes through all historical periods Perceive range of situations which exist in one period, followed by similar situations in other periods Interesting stories
Would you recommend this series to another class? Why, or why not?	

MATERIALS FOR USE IN DISCUSSING THE AUTHORS

TEACHING SUGGESTIONS

The personality of an author usually is reflected in his writings. Most biographies of writers reveal significant events or experiences which led to the beliefs and ideals expressed in their writing. Very often, the theme an author chooses also may be found in a study of his life. The non-fiction writers of the "B" and "C" books may display their beliefs through choices in selection of content. Discussions about authors and illustrators are an extension of the study of literature as an interpretation of life.

Suggested guiding questions are followed by biographical sketches of the four authors of the "B" books. Teachers may find many ways to encourage thoughtful speculation about the relationship of an author's life and personality to his creativity.

GUIDING QUESTIONS

From reading the book, what do you
believe are some of the interests
of the author?

What experiences in the life of the
author might have developed these
interests?

How did the authors reflect a genuine
interest in ancient history?
Or did they?

In your opinion, what was the author's
purpose in writing the book?
Justify your answer.

How can a child's environment affect
his life as an adult?

How can an unusual event or circumstance
change a person's future?

BIOGRAPHICAL INFORMATION ON THE AUTHORS

THE FIRST 3000 YEARS

by C. B. Falls

Charles B. Falls was born in Fort Wayne, Indiana, in 1874. His first venture into illustrating juvenile books was done for his small daughter, Belinda Jane, The ABC Book in 1923. He cut wood blocks for the book and it was printed in lovely bright colors. It is still very popular. His daughter is now married and lives in New York City.

Falls was considered one of America's most distinguished illustrators and designers. He worked in almost every artistic medium - oil, water color, pen and ink, etching, and wood cuts. He was recognized as one of America's best poster artists and mural painters. Some of his outstanding murals were for the Ford Motor Company, the General Electric Company, the New York State Office Building in Albany, and the Players Club in New York. He designed stage sets for such Broadway successes as "The First Greenwich Village Follies." He taught at the Art Students League and the Society of Illustrators School for Disabled Veterans.

He died in New York where he had lived most of his life. His home was in Falls Village, Connecticut, about a hundred miles from New York. This is the last book of Charles B. Falls, and the only one he himself wrote and illustrated.

LOST WORLDS

by Anne Terry White

Anne Terry White began writing books for her own children some twenty years ago. Since then she has won a wide audience not only of young people but of adults as well. Her Lost Worlds, published in 1941, is still considered one of the finest books on archaeology ever written.

Mrs. White grew up in New England, graduated from Brown University, and received a master's degree from Stanford University. She spends her winters in New York City and her summers at Blueberry Hill, in New Hampshire.

MATERIALS FOR USE IN DISCUSSING THE ILLUSTRATORS

TEACHING SUGGESTIONS

Children often have strong preferences regarding illustrations. They usually like pictures that provide a truthful interpretation and synchronize precisely with the action as it is presented in the text. These interpretive functions are essential considerations in a child's evaluation.

Enjoyment and appreciation of illustrations increase as pupils see and evaluate a variety of styles and media. Aesthetic values are as important in the consideration of illustrations as they are in other art forms. Children are capable of responding both to black-and-white drawings and to bright colors, to dramatically bold brush strokes and to delicately penned details.

The importance of the illustrator must not be underestimated. He helps to clarify concepts, to motivate children toward reading the book, and to add "sparkle" to a book.

The "B" books have different types of illustrations. Black-and-white drawings, excellent colored art work, photographs, maps, charts, and diagrams are used effectively. A discussion of these illustrations, as suggested by the guiding questions which follow, will help children appreciate the various types of workmanship done by the illustrators of these books.

Biographical sketches of the illustrators of the "B" books are included as teacher background information.

GUIDING QUESTIONS

How did the illustrations contribute to the interest and value of each book?

How did the illustrations compare with your visualization of the descriptions in the text?

In your opinion, which book had the best illustrations? Why?

In what ways did the maps in The First 3000 Years help you understand the changing civilizations?

Why is it important for the author and the illustrator to work together?

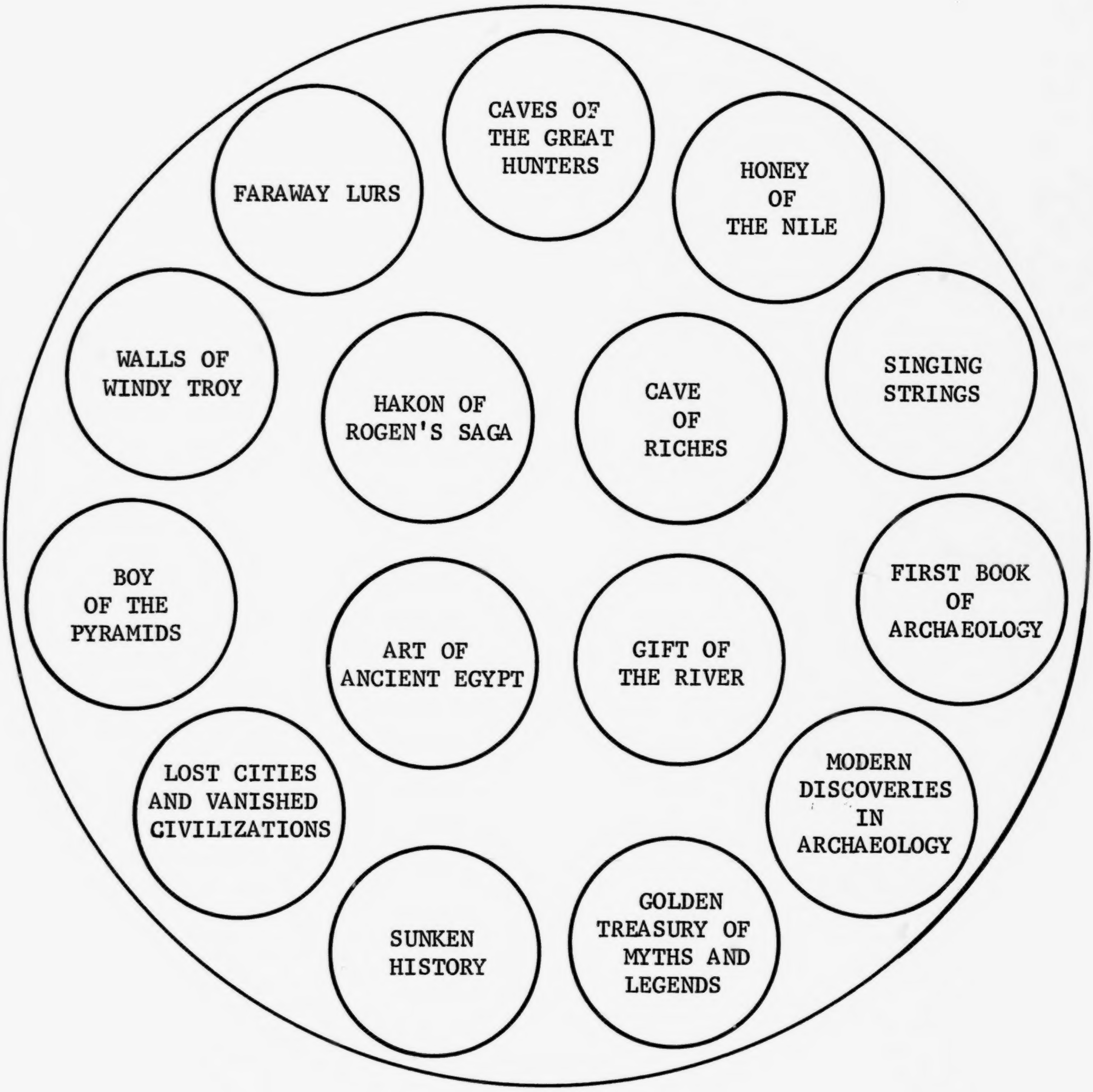
In what ways is the format important in making a book appeal to the reader?

Why do illustrators use differing styles of illustrations?

Why were differing types of illustrations essential in these books?

Of what particular value to this series is the "Unfinished Story" on pages 68-69 of The Wonderful World of Archaeology?

RESOURCE MATERIALS RELATED TO THE USE OF THE "C" BOOKS


CAVES OF THE GREAT HUNTERS
FARAWAY LURS
HONEY OF THE NILE
WALLS OF WINDY TROY
HAKON OF ROGEN'S SAGA
CAVE OF RICHES
SINGING STRINGS
BOY OF THE PYRAMIDS
ART OF ANCIENT EGYPT
GIFT OF THE RIVER
FIRST BOOK OF ARCHAEOLOGY
LOST CITIES AND VANISHED CIVILIZATIONS
MODERN DISCOVERIES IN ARCHAEOLOGY
SUNKEN HISTORY
GOLDEN TREASURY OF MYTHS AND LEGENDS

BACKGROUND INFORMATION FOR USE IN TEACHING THE "C" BOOKS

During and following the reading of the "A" and "B" books, children should be encouraged to read the "C" books. This group includes historical novels, history books, and books on archaeology, myths, and legends. Although most of the books were written by different authors, it is noted that two books were written by Robert Silverberg and that Anne Terry White also wrote one of the "B" books.

The depth to which the children will delve into the past while reading this unit is unpredictable. The excellence, richness, and variety of the material should evoke an enthusiastic response and an eagerness to read many of the books. Opportunity to discuss, relate findings, and form conclusions should be arranged as frequently as possible. Short periods of conference time should be made available by the teacher.

Special attention is called to the opportunity to compare the historical content of two books: Honey of the Nile, and the last 12 chapters of the "B" book, The Lost Queen of Egypt. The same major historical characters move through somewhat similar events in those two books; however, having been developed by authors who viewed the scenes differently, the characters progress to totally different conclusions.

Free access to the "C" books will permit the individual to examine all of the books, sample sections that appeal to him, and read the books of particular interest.

The "C" books are:

The Caves of the Great Hunters
by Hans Baumann

The Faraway Lurs
by Harry Behn

Honey of the Nile
by Erick Berry

The Walls of Windy Troy
by Marjorie Braymer

The Art of Ancient Egypt
by Shirley Glubok

Hakon of Rogen's Saga
by Erik Christian Haugaard

Cave of Riches
by Alan Honour

Boy of the Pyramids
by Ruth Fosdick Jones

Singing Strings
by Larry Kettelkamp

The First Book of Archaeology
by Nora Benjamin Kubie

The Gift of the River
by Enid La Monte Meadowcroft

Lost Cities and Vanished Civilization
by Robert Silverberg

Sunken History--the Story of Underwater Archaeology
by Robert Silverberg

Modern Discoveries in Archaeology
by Robert C. Suggs

The Golden Treasury of Myths and Legends
by Anne Terry White

The teacher is urged to use the following synopses and the author background sketches as aids in recommending the books.

THE CAVES OF THE GREAT HUNTERS

by Hans Baumann

(Translated by Isabel and Florence McHugh)

SYNOPSIS

Using vividly descriptive prose, Hans Baumann interweaves the suspenseful stories of the discoveries of several picture caves in southwestern Europe. The discovery of each cave is a unit in itself, but there is a unity in the whole due to a surprising pattern of similarities.

Four youths, searching for a lost dog, accidentally find the picture cave of Lascoux in south central France. Their teacher arranges for an authority, archaeologist Abbé Henri Breuil, to come to explore and to evaluate their find.

Deep in Lascoux cave, in flickering candlelight, the Abbé expresses great appreciation for the quality of work done by the early artists of Lascoux and interprets the pictures in "The Crypt," a special section. His interpretation, as he tells it to the four boys, dramatically portrays the life, feeling, and religious beliefs of the Ice Age Man.

The reader learns about the methods used by primitive artists to produce their masterpieces and the difficulties that had been encountered in establishing the authenticity of cave pictures.

This presentation of factual material telling how boys and girls, through chance, discovered the picture caves of France and Spain, is more colorful and adventurous than many fiction stories.

BIOGRAPHICAL INFORMATION ON THE AUTHOR

Hans Baumann began adult life as a schoolteacher in a Bavarian village, and later became a writer for the young.

A much-traveled veterinarian fired the young man's imagination with tales of the painted caves and the bisons of Altamira. As soon as post-war conditions permitted, the author, with his wife, visited the most important caves in southwestern France and northern Spain. He was struck by the fact that many of these caves had been discovered by youngsters, and had the good fortune to have as his guides some of the original discoverers.

In Lascoux, Marcel Ravidat and Jacques Marcal told him of the thrill and the dangers of the first discovery. In Trois Fréres, he was taken to the caves by Count Louis Bégouën, who, as a boy, had been the first to negotiate the difficult entrance. Simon de Altamira, was his guide in Altamira.

The author was allowed "to make himself at home" in the caves, even in those parts which are not accessible to the general public. He relived, with his guides, the excitement of the unforgettable moments when the now famous pictures of bison and stags, horses and cattle were first seen in the gleam of torches and flashlights.

THE FARAWAY LURS

by Harry Behn

Illustrated by the Author

SYNOPSIS

(The understanding of the preface is vital to the appreciation of this story. Time for a general discussion, regarding the probability of finding a body preserved for hundreds of years, should be provided when the original presentation of the book is made.)

The author developed the plot of The Faraway Lurs and arranged the events to give a reasonable explanation for certain artifacts to have been placed in the wet burial mound described in the preface. The narrative depicts the daily life of the Forest People who lived 3000 years ago in the area now called Denmark.

Early in the story, Heather, the daughter of the chief Goodshade, is intrigued by the sound of the "lurs," a horn used by the Sun People. Buzz, now her slave but formerly a captive of the nomadic Sun People, warns that these visitors will cause trouble. She feels Heather is changed by having heard the "lurs."

Heather and Wolfstone, son of Great Elk, the chief of the nomads, meet secretly and fall in love while the chiefs and tribal leaders are vying with one another. Each young lover has problems with tribal customs and religious beliefs. Buzz believes the Swamp Woman, who lives with Heather's people but treasures objects of religious significance to the Sun People, is an evil witch. The poison that the Swamp Woman concocts from herbs causes the death of an evil leader, and provides the means by which Heather is sacrificed (in the expectation that a dried-up spring will be reactivated). Obviously the spring did flow again, because it provided the wetness in her burial mound.

Although both major characters die at the end, the author avoids the aura of tragedy by having Heather welcome the fatal drink. Death will enable her to be reunited with "Wolfstone waiting for her in a glade only a little distance away."

BIOGRAPHICAL INFORMATION ON THE AUTHOR

When Harry Behn's children were growing up he wrote a little poem for them called "This Happy Day." They liked it, and recited it, and asked for another, and another. As the children grew out of childhood, Mr. Behn almost forgot about the poems. Twenty years later they were published. Now he finds himself writing books for his grandchildren.

After graduating from Harvard in 1922, he started a little theater in Phoenix, Arizona. Some time was spent in Europe and then Hollywood where he wrote scenarios for several movies. Later he taught at the University of Arizona where he was very actively engaged in several activities such as organizing and directing the University Radio Bureau, founding and editing the Arizona Quarterly and working very hard for the Tucson Regional Plan. He also organized a broadcasting company, sold it, and moved to Greenwich, Connecticut.

There, he and his wife live in a beautiful house made out of an old barn in the middle of a lovely wood, and he writes poems and stories for children. Greenwich is reminiscent of mountainous Arizona, in which Mr. Behn grew up. He was born in McCabe, a mining camp, now a ghost town, but his earliest memories are of Prescott, with its Army post. There were pines and oak trees, and a real winter, and frogs peeping in the spring, just as they are today in Greenwich.

HONEY OF THE NILE

by Erick Berry

SYNOPSIS

(Note to the teacher: Comparison of the historical content of Honey of the Nile and the last twelve chapters of The Lost Queen of Egypt should present a challenge to a child who enjoys doing research to establish authenticity and/or accuracy. The same major historical characters move through somewhat similar events, but, having been developed by authors who viewed the scenes differently, progress to totally different conclusions.)

Hanofer, handmaiden and friend of Ankhsenaton, Queen of Egypt, enjoyed her life in the City of the Horizon of Aton. She was free to worship in the beautiful temple, roam the palace and its gardens, or hurry through the city to view the extensive travel along the Nile.

This peaceful existence ended abruptly when a messenger from Aru, chief priest of the God, Amen-Ra, summoned Pharaoh and his court to Thebes. The young king, Tutankhaton, secure in his self-esteem, ironically accepts the invitation, although the wiser Ankhsenaton is opposed.

Kem, Keeper of the Bees of Amen-Ra, has the title of priest because of the importance of his position. The priesthood controls the only sweetening and wax supply in Egypt. The beeswax furnishes molds for statues, makes the barges and coffins water-tight, and provides the wax for candles--all essential elements of the civilization existing in that era. The beehives were loaded on rafts and poled up and down the Nile to follow the seasons, thus assuring a supply of fresh flowers along its banks.

One day Kem was summoned to the temple. Responding with greater alacrity than most, he hurried into an area reserved to the priesthood and saw Aru and Djar, first keeper of the temple, emerge from a small secret door in the heel of the great idol that was supposed to be the God Amen-Ra himself. Kem had discovered that the High Priest Aru spoke within the idol creating the illusion that the god was speaking to his followers. Djar insisted upon killing Kem. This knowledge was a dangerous weapon against their control of the people through religion. Aru questioned Kem and allowed him to continue his work with the bees. Aru expressed his religious philosophy and reflected that of the time in the words, "Pity and mercy have no place in the mind of a priest; only the eternal truths and how best they may be impressed upon the hearts of men."

Chilakowa, the Queen's dwarf, was thrown into the Nile by sailors who were annoyed by his sharp words. They didn't realize he couldn't swim. At Hanofer's request, Kem saved him and earned his friendship.

Sisstos, son of the King of Crete, was ostensibly a guest in Egypt, but actually was a hostage to Pharaoh, assuring Egypt that Crete would not rebel. Sisstos appeared to be an ignorant fool, a guise he assumed to avoid the intrigues and plots in a kingdom torn in allegiance between king versus priesthood, and between the one god Aton versus the many gods (with Amen-Ra predominating).

The Pharaoh, Tutankhaton, Living-Being of Aton, secure in the belief that he could prevail against the powerful priesthood who were trying to usurp his power, presented himself at the temple, the elite of Egypt attended; the common people crowded the perimeter area. The bronze idol Amen-Ra faced the king. It raised its arm! It spoke! "Henceforth by the decree of your divine father, the Great God Amen-Ra, you shall be known as Tutankhamon, Living-Being of Amon, and your Queen as Ankhsenamon." The king had been outwitted!

Ipi, the chamberlain of the Pharaoh, assisted the plots of Aru, but his real aim was to seize the throne for himself and make the queen his wife.

Kem was sent to the palace to create statues of the king from wax. He learned to know the people of the court. One day he discovered a marred statue of the queen. The people believed such an image could cause the real person to get a similar defect. He showed it to Hanofer and the two dashed away to find the queen who was on a picnic. They reached her, showed her the figure, and she chose to defy her enemies. She took the image, "stood in a shaft of sunlight from the sun-god himself," cast it into the fire, and stated proudly, "'Aton! Behold! I give myself in offering to thee' .... As the last of the wax caught fire, a final flame shot upward in the sunlight, high and brilliant. The crowd gave a gasp of awed astonishment. Aton had accepted the offering."

The Pharaoh was not so fortunate. While he was on a lion-hunting expedition arranged by Ipi, Kem discovered a badly mauled statue of him. The queen attempted to send a warning, but it was not in time and the badly wounded king was brought home. He soon died.

Ipi offered to join the queen against the priests and to marry her. She replied by sending a messenger to General Horemheb, far away, offering to marry him and share her kingdom. The answer was delayed and the queen fled.

The Queen, Hanofer, and Chilakowa joined Kem on his raft of beehives. They assumed disguises and sometimes the girls lay hidden surrounded by numerous beehives. Sisstos saved them from a group of revelers and decided to flee from Egypt. He felt released from his bond at the Pharaoh's death. He suggested they all go to Crete. Ipi found them, but Chilakowa bravely enticed him to the raft, seized some beehives, and the angry bees stung both men to death.

Horemheb found the four. He proved his loyalty to the family he had served so long. He gave the queen her choice. She could rule as his queen or continue her flight to another land. She chose flight.

BIOGRAPHICAL INFORMATION ON THE AUTHOR

Erick Berry was the pseudonym of Allena Champlin Best. Mrs. Best was born in New Bedford, Massachusetts, went to Albany Academy for Girls in New York, and studied art at the Eric Pape School in Boston and at the Pennsylvania Academy of the Fine Arts. Her devotion to Eric Pape earned her the nickname Erick which is, she says, "a far more comfortable handle than the Evangel Allena with which I had been christened."

After leaving school, she drew miniatures, murals, newspaper advertisements, toy designs, Christmas cards, and fashions. The fashion work took her to France. She studied in Paris and wandered around Europe sketching and writing travel articles. Toy designing led her into illustrating for children, and her love of travel led her to Africa. There she met Herbert Best, a British officer in the Nigerian Government Service, and they were married.

When Mr. Best retired they lived in England until World War II began and then moved to the United States where they bought a farm in the Adirondacks near Lake Champlain. They now live in Sharon, Connecticut. "In the winter," writes Mrs. Best, "we go down to Jamaica, skin dive, and manage an old house; in summer, we garden. In both seasons we write books."

Although they usually publish under separate names, the Bests' work together sometimes from the start, sometimes only editing each other's work. Over a hundred books have been written by them.

Other books by Erick Berry are Sybil Ludington's Ride, Hay-Foot, Straw-Foot, Green Door to the Sea, and The King's Jewel.

THE WALLS OF WINDY TROY

by Marjorie Braymer

SYNOPSIS

The Walls of Windy Troy is the biography of a brilliant and intriguing man, Heinrich Schliemann.

The motivating influence in his life was an overwhelming determination to locate the lost city of Troy.

His father, a poor German pastor and sometime teacher, had read excerpts from the Iliad to his children. Heinrich insisted upon the reality of Troy, in opposition to all teaching that the stories were only products of the blind poet Homer's imagination.

Depending upon his own resourcefulness, beginning at the age of fourteen, he supported himself entirely. During a disastrous sea voyage, he recuperated from threatened tuberculosis, caused by five years apprenticeship to a heedless grocer. He taught himself to speak, read, and write Spanish, French, English, Italian, and Portuguese, as well as his native German and Dutch, but he hired a tutor to help him learn Russian. When he was 24, he earned an appointment to St. Petersburg as representative of a large international trading firm.

He made two fortunes, one in trade in Europe, another in banking in California. He married a Russian girl, but found little happiness in his marriage. When a fire destroyed the waterfront at Memel, it seemed his fortune was gone, but, through chance, his merchandise was saved and more valuable than before. He sold everything and went to search for Troy.

In 1870, he began excavations. A most absorbing episode is told showing how he was guided by details from his beloved Iliad to locate Troy. To establish a happier married life, he divorced Catherine, dealt with a Greek marriage broker to arrange a marriage with a Greek girl, Sophie, which brought him great happiness. She wholeheartedly entered into his explorations in Troy and Mycenae and contributed much to their success.

Schliemann did what no one else had been able to do -- prove that there was authenticity in Homer's writings, although the final acceptance of that truth came after his death.

BIOGRAPHICAL INFORMATION ON THE AUTHOR

Marjorie Braymer was born in Chicago, Illinois, then known as a "writers' city," and a number of famous writers claimed it for their home. On one occasion when Carl Sandburg was a guest speaker at her school, Marjorie's teacher took her onstage to meet him. "Mr. Sandburg, here is a girl who is going to be a writer, maybe a poet, when she grows up." Mr. Sandburg leaned down, patted her head, and said, "How nice, of course." Marjorie knew then she _had_ to be a writer.

Her growing up years were spent in Chicago. When she was a high school freshman she was admitted to membership in the student writers' club, and from then on there were activities and meetings which deepened her interest in writing and dramatics and in the world of books and ideas. Some of her poems were printed in Chicago newspapers.

The University of Chicago granted her a scholarship but she had to leave at the end of a year to find a job, due to her father's business reverses. Not long after this, he died and at 19 she went to New York and found work as a manuscript reader. Ten years later, Marjorie entered Ohio State University, where she studied for a teaching degree. After graduation, a Fellowship for a year of graduate study at Columbia University was accepted. She now lives in Palo Alto, California.

THE ART OF ANCIENT EGYPT

by Shirley Glubok

Illustrated by Gerard Nook

SYNOPSIS

This non-fiction book features photographs of select art objects of Egyptian origin.

Concise, but vivid, explanatory material accompanies each picture.

It is recommended that the teacher introduce the class to this book on a day prior to beginning The Golden Goblet. (See "Teaching Suggestions for the Introduction of The Golden Goblet.")

BIOGRAPHICAL INFORMATION ON THE AUTHOR

Shirley Glubok is a graduate of Washington University in St. Louis, Missouri, where she majored in history of art, and of Columbia University where she received her MA in early childhood education. Since her graduation, she has been teaching in private schools in the New York City area and lecturing to children on Saturday mornings at the Metropolitan Museum of Art.

Her work in the art field convinced her of the need for a book such as her Art of Ancient Egypt, presenting the art of other periods and places.

In order to find art treasures with special appeal for children, Miss Glubok searches the museums of the world. Works of art in private collections are now open for her to view and to photograph (often for the first time) due to her enviable reputation.

She is a native of St. Louis, where she was a champion swimmer and tournament tennis player.

BIOGRAPHICAL INFORMATION ON THE ILLUSTRATOR

Gerard Nook is a graduate of the Philadelphia Museum College of Art. Two of his books designed for Miss Glubok were selected by the American Institute of Graphic Arts for their high standard of design. Mr. Nook is an art director-designer of books, magazines, and promotional material for Western Publishing Company.

HAKON OF ROGEN'S SAGA

by Erik Christian Haugaard

SYNOPSIS

In prose reminiscent of the Norseland sagas, the story is told of a Viking boy's struggle to become a man and to regain his lost birthright.

Hakon tells his own story as it happened on the rocky mountainous Island of Rogen, north of Trondhjem, Norway.

His mother died when he was born and he felt he was rejected by his father, Olaf. A slave woman, Gunhild, nursed and cared for him along with her daughter, Helga, who was two months older. Rark, a male slave who had been captured as an adult, was his friend and mentor. Rark's stories of his religion and of his former life as a wealthy family man in a country far to the southwest, influenced the boy to a gentleness unusual to a Viking.

Olaf kidnapped Thora Magnus' daughter after Magnus' third refusal to arrange a marriage. Hakon's stepmother, whom he loved and respected, broadened his understandings and boyish philosophy. She believed in the new religion and reflected its teachings.

Typical of the Viking credo, "Eternally live only your deeds and man's judgment over them," Magnus sought revenge on Olaf. He sent his nephew, Rolf Blackbeard, a man without pity and feeling, to pillage Rogen, kill Olaf, and return Thora. Despite her pleas to save Olaf because she loved him, Rolf persisted; men were killed; and the island was plundered and looted.

Sigurd, Olaf's weak and treacherous younger brother, assumed command of the people left after the raid, and forced the men to swear allegiance to him. He made Eirik, the Fox, his second in command. Hakon had to do woman's work, wear rags, and relinquish his weapons.

As Hakon grew older, the islanders expected he would become chief. To circumvent this eventuality, Sigurd returned the bow and arrows to Hakon and suggested he go hunting. Hakon, suspicious of the motive, kept alert for treachery and avoided an arrow shot from ambush. He confronted and accused Eirik in the presence of all who were assembled for dinner at Sigurd's table, and his uncle beat and kicked him until the free men intervened.

Rark, secretly, cared for him and helped him run away to a cave on the Mountain of the Sun. His days were spent in loneliness and recuperation. He increased his skills in order to survive. He explored the cave and found another outlet. He conquered his fears.

One night he ventured into the settlement to find Rark, and overheard a plot to use Helga as bait to trap him. In desperation he went to Harold, the Bowbender, a former friend of Olaf's who gave him food, clothing, and arrows, and promised further help.

Rark and Harold gathered recruits and helped Hakon regain the position to which he was born. At the story's end, Hakon made plans to free Helga, to find and free Hunhild, and to return Rark to his home as a free man.

The last sentence is an answer to Helga's, "I am not a slave!" and summates what life has taught him, "That is everyone's birthright, his freedom, and the gods have only one message to us, that we must live."

BIOGRAPHICAL INFORMATION ON THE AUTHOR

Erik Haugaard was born and grew up in Denmark. At the age of seventeen he left there to travel extensively in the United States and Canada as well as England, Italy, and Spain. During those years he wrote that he was a farm laborer, carpenter, shepherd, an air gunner in the Royal Canadian Air Force and "before, after, and in-between vagabond and poet."

To write Hakon of Rogen's Saga, Mr. Haugaard studied several volumes of the Icelandic Sagas but some of his most valuable information was obtained when he took a camping trip along the Norwegian fiords. Near Trondheim, he met a dock worker and a poor farmer who, he discovered, were authorities on Virgil and Viking history and mythology and whose descriptions of Viking heroes were done with an ease and enthusiasm which quickly put him to shame.

He and his wife, Myrna (also a writer), and their two children live in Denmark.

CAVE OF RICHES

by Alan Honour

Illustrated by Paula Hutchinson

SYNOPSIS

In the Qumran area, a Bedouin boy, Muhammad Dib, was herding his goats on a mountain which overlooked the Dead Sea. While searching for a missing goat, he spied a cave. A pebble tossed inside produced a strange sound and he decided to have his friend Musa, join him in an exploratory venture.

The next day the two boys entered the cave and found pottery jars filled with cylinders. Unwrapped and unrolled, the cylinders proved to be scrolls of leather, papyrus, or copper, covered with an ancient form of writing. They carried some scrolls as samples of their find to Sheik Abdullah, who agreed to try to sell them at the market in Bethlehem.

Khalil Eskander, dealer in old things, did not know the value of the scrolls when they were presented to him. He sent them to George Isaiah, a Syrian trader, who took them to the Syrian Archbishop Samuel, head of a monastery and a scholar. For fifty pounds, he purchased five of the scrolls, plus a guided visit to the site where they had been found.

Unfortunately, some scrolls had been located by a fellow tribesman of Muhammad, who sold his find to a Jewish merchant. Thus the scrolls were divided. Later this caused doubts of their authenticity and much delay, before they could be brought together for a translation necessary to understand and evaluate them.

One of the greatest values of scrolls is the knowledge "that the Bible as we know it shows very little difference from these original ancient books of the Bible." Another value is knowledge of Biblical times gained from further excavations in the Qumran area.

The study of the scrolls continues. Scholars labor painstakingly to unroll them and properly place the broken pieces which were found on the cave's floor. Some translations of recently found fragments tell of vast treasures buried ages ago. Muhammad Dib may have started the greatest treasure hunt of all time.

BIOGRAPHICAL INFORMATION ON THE AUTHOR

Alan Honour was born in St. Pancras, London, England, in 1918. Nothing of note happened in his early years other than extensive hospitalization which kept him out of school for three years. His penchant for travel was apparent even in his youth when he took "guided holidays" on the continent. During his four year assignment in RAF Radio Intelligence, he traveled to Norway, France, around the cape, and to the Middle East. He once hitchhiked from Ismailia, Egypt, to Khankakin, Iran, by way of Sinai, Palestine, Syria, and Iraq. The trip took five months, because he liked Damascus and stayed there awhile. After the war, he returned to London, went to France, and then to Italy to work on film scripts. He now lives and works in the United States, where he has become a citizen.

BIOGRAPHICAL INFORMATION ON THE ILLUSTRATOR

Paula Hutchison was born in Helena, Montana, in 1905. The family moved to a log cabin in Sixteen Mile Canyon, in the Crazy Mountains, which gave her time to read, write, study, and enjoy life.

Paula attended the University of Washington, studied at Pratt, and for several years, in London, Paris, and Florence.

She now lives on a six acre farm near Red Bank, New Jersey, where beekeeping and gardening are her hobbies.

BOY OF THE PYRAMIDS

by Ruth Fosdick Jones

Illustrated by Dorothy Bayley Morse

SYNOPSIS

The combination of adventure, mystery, and history in the romantic setting of ancient Egypt will most probably make this story popular with all members of the class. The format is attractive, with large print and intriguing pictures at the beginning of each chapter, as well as several well-chosen and well-executed full page illustrations. The vocabulary provides for easy reading, but also has depth for those who care to explore the definitions.

The plot moves swiftly through a series of incidents, each an adventure in itself. The relationship is maintained and a rising interest sustained throughout the novel by the mystery element. Plot development takes the characters through scenes which reflect the differing segments of life during the period.

Kaffe, a young Egyptian boy, spent the income from his harvest field to purchase a Hebrew slave girl, Sari, when he observed Anhotep attempting to buy her (to train to be a dancing girl). Socharis, his father, purchased Sari's parents, Ben and Neemat, so the family could remain together.

Kaffe and Sari explored the fields; watched the slaves plant and harvest the grain; were saved from the horns of the fighting bull, Red Boy, by climbing a tree; and observed the threshing and winnowing of the grain. They learned their lessons together.

After the harvest, Anhotep brought his prize bull, Nubian, to fight Red Boy. Nubian won, but later Ben proved it had been done by devious means.

During an outing one day, the children were trapped on a narrow strip of land, when the Nile floodwater rose more quickly than had been expected. Anhotep saved them, but Socharis pondered as to what circumstances could have brought him (Anhotep) to that road.

Kaffe and Sari accompanied Socharis to Gizeh to check the building of his tomb. They saw the thousands of slaves working on the Pyramid of Khufu. Socharis took them into his tomb and explained the significance of its content and decoration. They proceeded to the area of the craftsmen to select additional furnishings for the tomb and a gift for Kaffe's mother. At the lapidarists, Socharis found a carving of Horus he recognized and believed that it might have been stolen from the tomb of Sneferu, father of Khufu, the present Pharaoh.

The trio went to Khufu to alert him. An investigation was ordered. Sari and Kaffe were endangered when they secretly followed Socharis to the tomb, but they caught the villainous graverobber, Anhotep. The Pharaoh rewarded them with presents and Socharis promised to tell the story of their adventure in pictures on the wall of his tomb, thus providing Kaffe and Sari with a form of immortality.

BIOGRAPHICAL INFORMATION ON THE ILLUSTRATOR

New York City is the birthplace of Dorothy Bayley Morse. She attended Connecticut College for Women, New London, majoring in fine arts and graduating with an A.B. degree. She also attended New York-Phoenix School of Design, New York, studying under Norman Rockwell and Thomas Fogarty.

She started in free-lance illustrating as soon as she left art school and has continued with this to the present, except for a brief period in the theater.

She lives in New York City with her husband, Harry D. Morse, and together they are trying to restore an old farmhouse in Bedford Village, New York, "strictly on a 'do it yourself' basis." She has illustrated over seventy children's books for a number of different publishers.

SINGING STRINGS

by Larry Kettelkamp

Illustrated by the Author

SYNOPSIS

This non-fiction book relates the step-by-step development of stringed instruments, beginning with the discovery that sound emanated from the plucked string of the hunter's bow, and continuing to the models used in our modern music.

Directions and diagrams are given to tell how musical instruments can be made from inexpensive, easily obtained materials. Their construction will help develop an understanding of the manner in which various instruments obtain musical range, pitch, and tonal qualities.

A glossary of musical terms is included.

BIOGRAPHICAL INFORMATION ON THE AUTHOR

Larry Kettelkamp, born in Harvey, Illinois in 1933, the son of Professor and Mrs. G. C. Kettelkamp. His father is at present a member of the education staff of the University of Illinois, from which institution Mr. Kettelkamp received his B.F.A. degree in the painting curriculum in 1953. He spent the following year studying illustration at Pratt Institute, in New York.

After two years' service as a lieutenant in the Army Security Agency, he returned to Urbana, Illinois. He joined the staff of Spencer Press, publishers of an encyclopaedic anthology for children, where he was a member of the art department and responsible for developing visual educational materials.

Mr. Kettelkamp's first book grew out of a lifelong hobby - magic. His strong interest in music resulted in a series on musical instruments. Currently he devotes all his time to free-lance writing, illustrating, and designing.

He and his wife have two children, a boy and a girl.

THE FIRST BOOK OF ARCHAEOLOGY

by Nora Benjamin Kubie

Illustrated by the Author

SYNOPSIS

Historical stories and geographical locations described in the Bible, as well as other ancient literature, have been authenticated by archaeological findings. The legendary palace of Knossos and the City of Nineveh have been uncovered and identified through passages of literature which describe their location.

This slim volume contains a wealth of material on archaeology:

1. Definitions (archaeology, stratigraphy, typology, and chronology)
2. Methods used in locating areas to dig
3. Techniques applied to both digging and preserving artifacts
4. Anecdotes about archaeologists in relation to their greatest discoveries
5. An explanation of how hieroglyphic and cuneiform symbols were translated

Teachers should find this most valuable for resource material. (The purpose behind study of archaeology is well defined on page 61.)

It is recommended that the teacher introduce the class to this book on a day prior to beginning The Golden Goblet. (See "Teaching Suggestions for the Introduction of The Golden Goblet.")

BIOGRAPHICAL INFORMATION ON THE AUTHOR

Nora Benjamin Kubie is a distinguished artist as well as the author of several books for young people. This is her tenth book for them. She first became interested in archaeology during a trip to Mexico in 1938. Subsequently she studied for a master's degree in the subject at Columbia University, but her studying, as well as her writing, was interrupted by war work during World War II. Later she visited Israel, and wrote two other books. This renewed her interest, and she went on to study Near East archaeology further.

Mrs. Kubie says, "Archaeology combines many things I like enormously: the study of history, particularly of ancient times; adventure in far places; and work in the open air. It also has the lure of buried treasure, even though the treasure you dig may be no bigger than a tiny green-bronze pin, or a scrap of broken pottery."

THE GIFT OF THE RIVER

by Enid La Monte Meadowcroft

Illustrated by Katherine Dewey

SYNOPSIS

Five thousand years of Egyptian life parade across these pages in a smooth-flowing, easy-reading prose, that often has a poetic quality.

The author divided the book into historical eras and devoted a chapter to each of them. It proceeds sequentially from 6000 B.C. to 609 B.C. Under each chapter title is a statement of the years covered.

Although the outstanding events of each period are related, they are placed in a setting typical of their times. Sometimes the life of the people, what they thought and did, appears to be of more importance than the historical events that occurred.

Variety of viewpoint, and vividly portrayed central characters of both high and low degree, give the illusion of a series of anecdotes; yet there is a unity to the whole.

The vocabulary is simple; the material interesting and informative.

Children will find that people who lived long ago were not too different from people of today, even though they had customs which to us seem strange and curious.

BIOGRAPHICAL INFORMATION ON THE AUTHOR

Enid La Monte Meadowcroft, a distinguished author of historical fiction and non-fiction books for boys and girls, began to write when she was eleven years old. Her first stories were published in her own little newspaper. Since then she has never stopped writing, though her varied activities have included teaching and editing, as well as writing.

She was born in the city of New York, was graduated from a teachers' college, and for many years taught school at Miss Wheeler's in Providence, Rhode Island, and at the Browning School in New York.

Mrs. Meadowcroft lives in Lakeville, Connecticut, in the foothills of the beautiful Berkshire Hills. Hers is an active life. She has traveled extensively in the United States and in Europe.

LOST CITIES AND VANISHED CIVILIZATIONS

by Robert Silverberg

SYNOPSIS

Each of the following lost cities is the subject of a chapter in this book: Pompeii, Homer's Troy, Knossos of Crete, Babylon, Chichén Itzá of the Mayas, and Angkor, a city in the jungle.

Although developed differently, each chapter has similar content:

1. Circumstances that led to the discovery
2. The archaeologists who made the discoveries, and how incidents in their lives influenced their work
3. Problems encountered, mainly difficulties with actual excavations or obtaining permits to dig
4. Possible reasons for the disappearance of the cities
5. Examples which show the daily life of the early inhabitants

Much detailed information is incorporated into a narrative style that successfully develops suspense while dealing with facts.

An index and list of reference books, by areas, are included for the reader who wishes to pursue the study.

BIOGRAPHICAL INFORMATION ON THE AUTHOR

Robert Silverberg describes himself as "a lifelong New Yorker, who wanted to be a writer almost from the time I learned to read." He went to school in Brooklyn and while in high school he published his first stories. His first novel, a science fiction tale called Revolt on Alpha C, was published while he was attending Columbia University in 1955. He graduated with a B.A. degree the following year and also married Barbara H. Brown. She is an electronics engineer who has frequently supplied background information for her husband's science fiction stories.

He is the author of seven hundred published magazine stories and articles and more than thirty books. Much of his writing has been science fiction, and his stories have appeared in every leading science fiction magazine and his science fiction novels have been reprinted in more than a dozen countries.

Mr. Silverberg enjoys traveling, and has written articles on the subjects which have been published.

Barbara and Robert Silverberg live in a big old house in the Riverdale section of New York City.

SUNKEN HISTORY--THE STORY OF UNDERWATER ARCHAEOLOGY

by Robert Silverberg

SYNOPSIS

A new breed of archaeologist developed as the quality of apparatus for breathing underwater improved. Sunken History relates the development of diving gear and aqualungs, and the history of underwater archaeological explorations. The diver's twin problems are the ability to breathe underwater and to withstand greater pressures as the depths penetrated increase. Description of a variety of underwater gear; innovations to overcome deficiencies in equipment; and stories of the men involved in perfecting the various devices are presented in an easily-read, narrative style.

Four types of underwater sites are discussed:

ancient shipwrecks
submerged shore areas
sunken cities
sacrificial wells

The reader learns the incidents that led to a discovery; actual or probable reasons why the artifacts happened to be located where they were found; and interesting anecdotes, as well as problems encountered, during their retrieval.

Descriptions of presently mythological "Y's" and "Atlantis" serve as enticement to keep alert for further discoveries.

An index and reference list are included.

BIOGRAPHICAL INFORMATION ON THE AUTHOR

Robert Silverberg describes himself as "a lifelong New Yorker, who wanted to be a writer almost from the time I learned to read." He went to school in Brooklyn and while in high school he published his first stories. His first novel, a science fiction tale called Revolt on Alpha C, was published while he was attending Columbia University in 1955. He graduated with a B.A. degree the following year and also married Barbara H. Brown. She is an electronics engineer who has frequently supplied background information for her husband's science fiction stories.

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Mr. Silverberg enjoys traveling, and has written articles on the subjects which have been published.

Barbara and Robert Silverberg live in a big old house in the Riverdale section of New York City.

MODERN DISCOVERIES IN ARCHAEOLOGY

by Robert C. Suggs

Illustrated by Leonard Everett Fisher

SYNOPSIS

In the introduction to Modern Discoveries in Archaeology, the author states, "I have selected for inclusion in this book the discoveries that seem to me to have had the most significance for the world as a whole, in terms of expanding our knowledge about the important periods of history in the major continents."

Each of the eight chapters deals with an archaeological find Suggs feels significant, and explains his reasoning.

Carbon 14 dating made it possible to identify the age of any artifact less than 70,000 years old. Use of C14 caused a revolution in previous theories regarding the time and duration of man's habitation in many parts of the globe.

Dr. and Mrs. Leaky found pebble tools in Olduvai Gorge in Tanganyika, East Africa, made 1,500,000 years ago. The first toolmakers were important because they started the chain of inventions and technological developments that have continued to the present day.

Skeletons of six Neanderthal adults and one child, victims of an earthquake, were found in Shanidar Cave, in Northern Iraq.

Near Folsom, New Mexico, spearheads were found in skeletons of ancient bison. These excavations proved that Indians lived in North America 10,000 years ago.

Twelve layers, each layer representing an historical period, were uncovered in approximately 27 feet of accumulated archaeological deposits of the Jarmo Mound in northern Iraq. The oldest layer was about 9,000 years of age. They found homes, pottery, traces of domestic animals, figurines of gods and goddesses, grains, obsidian (indicating that bartering had begun), and polished stones.

Sir Arthur Evans found the ancient city of Knossus, capital of the Minoan civilization on Crete, and proved the truth of what had, heretofore, been legend. Michael Ventris translated some of the Minoan writings.

The Dead Sea Scrolls, writings of the hermit Essenes, furnished material for Biblical scholars.

New techniques in underwater archaeology were used to explore the sunken galley located near Grand Cangloui Island, south of Marseilles.

In the conclusion, Suggs states the two main impressions he hoped to convey to the reader.

(A class would benefit from a discussion of these impressions. Since there is only one copy of this book in the series, perhaps the teacher could read the two pages of the conclusion and discuss them with the class.)

It is recommended that the teacher introduce the class to this book on a day prior to the beginning of The Golden Goblet. (See "Teaching Suggestions for the Introduction of The Golden Goblet.")

BIOGRAPHICAL INFORMATION ON THE AUTHOR

Robert C. Suggs was born in Portchester, New York. He studied anthropology at Columbia University where he received his PhD degree in 1959.

Dr. Suggs has recently conducted archaeological and anthropological explorations in the Marquesas Islands and French Polynesia. He has also engaged in research in Tahiti and Fiji. In the United States, he has undertaken field studies at Southern Connecticut Indian sites and colonial American locations in New York.

As Associate Anthropologist with a research and consulting firm, Dr. Suggs' work centers on social and psychological difficulties of the men who will operate advance weapons systems and on the problems of civil defense.

Dr. Suggs lives in Bridgeport, Connecticut, with his wife and son.

BIOGRAPHICAL INFORMATION ON THE ILLUSTRATOR

Leonard Everett Fisher received his early training at the Art Students League, at the studio of Moses and Raphael Soyer, and at the Hecksher Foundation in New York City. He received both a B.F.A. and M.F.A. from the Yale University of Fine Arts.

During World War II he served in the army as a topographic editor and a photogrammetrist.

Mr. Fisher, who has illustrated more than 125 children's books, has served as Dean of the Whitney School of Art in New Haven, Connecticut.

Leonard and Margery Fisher and three children live in Westport, Connecticut.

THE GOLDEN TREASURY OF MYTHS AND LEGENDS

by Anne Terry White

Illustrated by Alice and Martin Provensen

SYNOPSIS

The first division, entitled "Gods and Heroes," is a concise overview of the book, giving definitions, explanations, and background of myths and legends. A careful study of this section would be most valuable. Emphasis is placed on the creativity of the Greeks, who developed what we term mythology. Myths gave plausible accounts of how activities of the gods produced the earth and its people, caused the changing seasons, and scorched the deserts into existence. Another important definition is the one given for a legend. The reader is given an understanding of the difference between myths and legends with several of the best-known legendary figures briefly mentioned.

The stories selected for this book seem especially wise, because they are among those most often mentioned in literary allusions. A brief résumé of each legend may be found on pages 9 and 10 of the text.

BIOGRAPHICAL INFORMATION ON THE AUTHOR

Anne Terry White began writing books for her own children some twenty years ago. Since then she has won a wide audience not only of young people but of adults as well.

Mrs. White grew up in New England, graduated from Brown University, and received a master's degree from Stanford University. She spends her winters in New York City and her summers at Blueberry Hill, in New Hampshire.

BIOGRAPHICAL INFORMATION ON THE ILLUSTRATOR

Alice and Martin Provensen not only work together so closely on their illustrations that they cannot tell where one left off and the other began, they also had strikingly similar careers even before they met.

Both were born in Chicago but they did not meet until they were working at the Walt Disney Studio, Alice in the animation department and Martin preparing Navy training films. After joining the Navy in 1942, he did the same sort of work in Washington. The couple married there two years later.

In 1945, the Provensens went to New York and, soon after, began work on illustrations for the Fireside Book of Folk Songs which brought them nationwide acclaim.

They have visited Europe, traveling from the highlands of Scotland to the plains of Italy.

Alice and Martin Provensen live in an old farmhouse in Staatsburg, New York.

APPENDIX

DEVELOPMENT AND USE OF LANGUAGE IN THE FERTILE CRESCENT DURING SELECTED PERIODS BETWEEN 3000 B.C. AND 945 B.C.

TIME-LINE CHART OF THE FIRST 3000 YEARS

A CHRONOLOGICAL LISTING OF ARCHAEOLOGISTS AND THEIR ACCOMPLISHMENTS

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